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Gregory Forgues

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1 Acknowledgements

The project of understanding the theory and practice of *Buddhadharma* started years ago when I was living in Asia. Just as one explores a foreign land by first becoming acquainted with the landscape, the peoples, the various languages, and the history, I embarked upon a long and fascinating journey across a vast new world. I would like to thank from the bottom of my heart my teachers, Dzongsar Khyentse Rinpoche, Namkhai Norbu Rinpoche, the late Bhikkuni Tri Hai, and Chanmyay Sayadaw U Janakabhivamsa, who have been great sources of inspiration during the past twelve years of my training. My deepest gratitude extends to Dzongsar Khyentse Rinpoche for his continuous display of wisdom and kindness, as well as his contagious enthusiasm and energy, his intellectual curiosity, openness of mind, and constant challenge of conventions. Like Mañjuśrī uncompromisingly wielding the sword of insight while smiling, Rinpoche taught me in a joyful manner that a truly critical mind 'cuts both ways'.

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The following pages contain a modest contribution to the Gesar studies. Without the involvement of generations of scholars, this study would have been impossible. Moreover, from the perspective of cultural anthropology, there cannot be any ‘observation’ without ‘participation’: my thanks are extended to all practitioners and scholars of the past, present, and future. Finally, I would like to pay homage to my outer, inner, and secret ‘subject’ of research, Gesar, as well as to Jam mgon ’ju mi pham rgya mtsho, whose sublime manifestations have been a constant source of inspiration, strength, and enthusiasm.

ā

Your nature is the *Vajra* of Gentle glory itself.

Your aspect is the form of the *dgra bla* sovereign of all that appears and exists.

In a former life, you were the holder of sheer knowing, Padmasaṃbhava,

At present, you are the great lion, the power of the Jewel that subdues the enemies,

In the future, you will be *Kalkin* Raudra Cakrin.

Supreme deity of my heart, inseparable from me,

State of indivisibility endowed with the *Vajra* voice,

Together with your armies of the four *dgyes yum*s, knights, *dwang sman*s, *dgra bla*s and *wer ma*s,

Haughty spirits of all that appears and exists, the eight classes of gods and demons, your attendants,

With the ambrosia cloud of the outer, inner, and secret primordial knowing,

This supreme offering that is the fulfillment of the sacred bond,

I supplicate you, I worship you, I fulfill the sacred pledge,

I enthrone you, I praise you, I venerate you!

—*dGra 'dul nor bu'i snying tig*—

2 Introduction

The Tibetan epic of Gesar is the largest in the world. It narrates the life, adventures, and deeds of Gesar, a manifestation—as a human being—of Padma-sambhava, who is sent to earth to protect the *Buddhadharma* and to destroy demons threatening the land of Gling. First and foremost a versified oral narrative in the form of cantos (*sgrung*) told by bards *(sgrung pa* or *sgrung mkhan*), this living storytelling tradition, first mentioned in *rLangs po ti bse ru* (15th c.), has been in constant expansion since its inception, with new episodes recently added to the vast corpus of existing songs.[1] Widely spread throughout Tibet and parts of Central Asia, the Gesar narratives were originally purely oral, although some versions of the epic have been written down over time. Consequently, the Gesar epic came to be a mine of information regarding traditional Tibetan culture. It is of particular interest since it includes materials leading us to a better understanding of Tibetan society—for instance, on a religious level, as in the case of the relation between Vajrayāna and pre-Buddhist cults, or from a political and institutional perspective, as illustrated by the concept of political authority presented through the narration of Gesar's deeds.

A later religious development in Mongolia and Tibet finding its source in this epic is the propitiation of Gesar as a *Dharma* protector, and later, as a yidam. In the region of Khams, rituals[2] to propitiate Gesar as a protector—some of them being in fact full-fledged *sādhana*s presenting him as a yidam—have thus been 'retrieved' as treasure-texts (*gter ma*) or composed by lamas belonging to the so-

[1] See Maconi 2004: 372.
[2] In this study, I use the term 'ritual' for *cho ga* as defined and discussed in Cabezón 2010: 10-22.

called *ris med* movement. These *gter ma*s now constitute a corpus of texts and Vajrayāna practices about Gesar that are not part of the epic *per se* although they are inextricably linked to it from a philological and religious point of view. Since the cult of Gesar remains extremely popular to this day, this study is about these Tibetan tantric texts and their practices.

To study the traditions around Gesar takes us into the realms of myth, epic, theurgy, and ritual. Gesar, as a manifestation of Padmasambhava,[3] is usually associated with Buddhist tantric rituals pertaining to auspiciousness, happiness and protection. Schicklgruber defines myth and ritual in the following way: "As myths represent a theory of the view of life (Weltbild), rituals are a means to handle it."[4]

As pointed out by Lacarrière 2004: 222, this is where an epic differs from either a myth or a ritual: an epic is a story based on a nucleus of ancient historical events which have been gradually altered through subsequent narrative elaborations and which occasionally integrate some mythic elements belonging to the local cultural substrate. The myths contained in the Gesar epic represent the basis of the Gesar rituals, which function to deliberately model and emulate Gesar's qualities from a mundane and spiritual perspective. In this sense, most Gesar rituals written in the 19th century differ from the Gesar epic in that they are practice texts based on rDzogs chen and on the rNying ma foundational myths.

[3] See Hermanns 1955: 136 and Stein 1956: 7–41 regarding Gesar as Padmasambhava's manifestation in the Khams tradition of the epic.
[4] Schicklgruber 1992: 725.

These Gesar rituals represent a transformational ‘spiritual technology’ corresponding to the Weltbild expounded in the epic.[5]

2.1 Current status of research and objective of the study

Following earlier references to the epic of Gesar made by Peter Simon Pallas and Csoma de Körös, the first translation into a European language, German, was carried out by I. J. Schmidt in 1839, followed by Francke’s translation into German of a Ladakhi version of the epic in 1900 and 1902. The most complete available studies of the epic to date are, however, in French: in the fifties, Stein published a translation of the Amdo version of the epic (Stein 1956) followed by a seminal study of the epic in all its aspects—philological, sociological, and historical. Stein also wrote a monograph about Tibetan civilization, together with several articles representing very important resources to understand some of the typically Tibetan aspects of the epic (Stein 1978, 1979, 1990 inter alia).[6] Helffer also published in French a detailed study of Gesar cantos (Helffer 1977). In the meantime, research in German did not come to an end: Hermanns offered a translation of the Eastern version of the epic in 1965, followed a few years later by Kaschewsky and Tsering’s translation of Gesar’s fight against Kashmir (1972), while Heissig studied the Geser epic in Mongolia, and Herrmann worked on the Western versions of the epic (Herrmann 1991).

[5] For a definition of ritual in the context of anthropological studies, see Gaenszle 2007: 4–9. Gaenszle basically views rituals as processes of differentiation that are oriented towards what is “more important or powerful”. In this sense, a ritual is in fact a process of transformation of a given state into a ‘better’ one.

[6] When I explained my research project to the late Gene Smith and asked for his advice, he wrote to me: “You need to go back to RA. Stein and be completely conversant with his work. The shadows are all there.”

More recently, Samuel published in English some stimulating articles about the epic and the cult of Gesar (Samuel 1992, 1994, 1996, 2005—his monograph about Shamanism and Buddhism in Tibet investigates the Gesar cult in relation to shamanism from an anthropological perspective), whilst Kornman wrote a comparative study of the Buddhist epic (Kornman 1995).[7] In Tibet and also in China, the epic of Gesar has been the object of numerous studies, as early as in the thirties.[8] At the end of the cultural revolution, the Bureau for Propaganda of the Chinese Communist Party of Qinhai Province asked the central authorities to 'save the Gesar epic'. This was accepted and resulted in a major campaign of field research in the eighties and nineties. 'Gesarology' became a new branch of social science in China. Regarding the work achieved during this period, Yang Enhong, one of China's most reputed Gesar specialists, mentions the collection of more than a million verses and twenty million words. Since then the epic of Gesar continues to be a core research topic of Tibetan studies in China.

Given the on-going and extensive interest in the Gesar epic, it is noteworthy that little attention has been given to the Gesar Vajrayāna rituals. Stein (1956, 1959) mentioned some texts pertaining to the practice of Gesar as a protector or a yidam but his pioneering efforts have not led to any noticeable academic research in this particular field.[9]

According to Karmay,

> The climax of the religious degeneration of the epic was reached at the end of the nineteenth century when 'Ju Mi-pham began to devote to it

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[7] Unfortunately, I have not obtained a copy of this dissertation yet. I thought I should nonetheless mention it here. Also, Prof. Ramble just brought to my attention Fitzherbert's dissertation about the Gesar epic at Oxford University as I was about to complete my work.

[8] On the research about Gesar in China and its relationship with politics, see Maconi 2004: 389ff.

[9] One of Mipham's Gesar rituals has been partially translated (see Nālandā 1997).

volumes of *sādhana*, that is, texts containing rituals which in effect transforms the hero into a full Buddhist divinity. This was hardly an innovation, because we know that wherever Buddhism arrived it always tried to convert or transform the local and native spirits and then incorporate them into its pantheon. However, this religious development of the epic has happily remained apart from the main epic tradition.[10]

The fact that such developments represent 'the religious degeneration of the epic' in any possible way seems debatable, but Karmay makes an important point here. Gesar, as a Buddhist yidam or *dharmapāla*, is a syncretic figure and Gesar rituals are relatively recent religious developments compared to the epic itself.[11] As such, the Gesar of the Buddhist tantric rituals cannot be reduced to the Gesar of the Tibetan epic. The question therefore arises, who is Gesar, if not only an epic hero? Since there has not been any study of Gesar as a Buddhist protector invoked in Buddhist rituals, the aim of this study will be to understand the various aspects of Gesar in the rituals practiced in Tibet, Mongolia, and the West, following the diffusion of Vajrayāna out of its place of origin.

The starting point of the present enquiry is a 'smoke offering' (*bsangs*) to the King Gesar, the *bSam pa'i don grub ma*. It is an eight-folio manuscript acquired in Mongolia and kindly made available to me by Gezá Bethlenfalvy of the Hungarian Academy of Science. Since Karmay is quite right to stress the

[10] Karmay 1998: 467.

[11] Relying upon Bon sources to understand the most complex aspects of Gesar is methodologically sound: "By way of comparision [sic] we might now conclude that, even though the epic of Gesar has been covered with the dust of history and of certain religious factors, especially of Buddhism (because of the spread of Buddhism in Tibet and the adherence to this religion by the Tibetan people, including of course the folk artists themselves), a deeper study of Gesar and its origins has enabled us to unearth traces of Bon from its contents and forms of chanting." (Yang 1993: 433).

importance of ’Ju Mipham’s role in the constitution of a corpus of practice texts dedicated to Gesar, we will also examine early Gesar rituals that have been composed prior to Mipham, together with some of Mipham’s most significant contributions. Most of these texts are occasionally relatively difficult to translate due to the technical rDzogs chen terminology, the obscure references made to the epic, and the extreme syntactic terseness of some verses. These features render many passages unclear, ambiguous, and sometimes totally opaque, particularly when this usual state of affairs becomes combined with scribal errors. The resulting textual vagueness is partly due to the nature of the rituals, which were intended for an audience familiar with both the epic and the corpus of rDzogs chen teachings, and certainly not meant for wide distribution. This explains why philological triangulation or cross-examination of a vast array of similar texts is necessary to bridge the unavoidable gaps.

Cabezón expresses well the situation in the Introduction to *Tibetan Ritual*:

> It is, of course, beyond the scope of this introduction to discuss even a single rite like empowerment in any detail, but this very brief overview at least conveys something of the complexity of a Tibetan tantric ritual. It also gives one a sense of its modular character. The relationship between the elements, the relative positions of the parts vis-à-vis one another, and the relationship between parts and wholes give rituals, I would contend, a *narrative quality*. Understanding this aspect of tantric ritual—its logic, or, perhaps more appropriately, its “storyline”—is an important part of understanding such rites. . . . Sometimes narrative elements are not explicit in the ritual itself, but

> are rather presumed as part of the background lore that undergirds a liturgy: the "charter myths" that explain how certain spirits and deities came to have the powers that they do.[12]

These charter myths running through the Gesar rituals are only partly originating from the Gesar epic itself. The rNying ma foundational myths, such as that of Samantabhadra, represent another essential element of their "storyline".[13] As such, understanding the "logic" of the Gesar rituals, as Cabezón puts it, requires a methodological approach that goes beyond the available written documents at our disposal. From the perspective of cultural anthropology, the indispensable philological analysis of Gesar rituals should be complemented by 'observing participation' due to the very nature of the Gesar practices and those of Tibetan Vajrayāna in general.[14]

Our study of these texts will therefore include:

(1) a catalog of early Gesar rituals;

(2) an annotated bibliography of the secondary literature;

(3) an edition and annotated translation of each selected text;

(4) a detailed historical, philological, and anthropological presentation of the rituals.

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[12] Cabezón 2010: 17.

[13] Such myths are sometimes explicitely found in the rituals. See for instance T. 12: 7–8 which refers to the myth of Rudra.

[14] There are only three generations of Gesar practitioners between us and Mipham. Although the methods based on participant observation are synchronic, they ". . . can allow us to discover the existence of *patterns* of thought and behavior. Again, it will not help in completely understanding the distributions of characteristics, but it [participant observation] can assist in identifying patterns of thought and behavior." (Dewalt 2002: 100).

2.2 Primary literature: A catalog of early Gesar rituals

The following texts are the result of a bibliographical search about Gesar rituals through Mipham (included) across the Tibetan Buddhist Research Center's online database:[15]

Text 1

Title	ge sar rdo rje tshe'i rgyal po'i gzhung dang man ngag gi skor bdud rtsi' bum bzang
Author	Lha rigs bde chen ye shes rol pa rtsal
Introduction	:nyams snang skyes bu ge sar rdo rje tshe rgyal gyi chos skor las:_srog gtad sgrub thabs srog 'khor bca' ba'i u pa de sha:_lha rigs chen po'i gzigs snang zer:_bla ma dbang chen he ru ka la bdud:_bdag 'dra zob hul phrin las rol pa rtsal:_sa 'brug sprel zla'i tshes bcu'i tho rangs char:_nyams rmis rmi lam shas che'i 'char sgo la:_nged rang khra 'brug gtsang khang dbus mar sleb:_gsang bdag bla ma bzhad pa'i rdo rje dang:_mjal ba de mtshams rang gi mdun thad du:_rmu thag yin rgyu'i sprin dkar zug pa'i sner:_skye bu ge sar rdo rje tshe rgyal:_skyabs mgon bzhad rje'i gzigs snang ge sar dang:_
Colophon	zhes ge sar skyes bu rdo rje tshe rgyal gyi chos bka' cha shas tsam 'di yang:_dge slong skal bzang nor bu dang/_stod phyogs kyi bya bral ba slob bu rab rgyas dang/_bla ma rdo rje dpal bzang ngam pa d+ma dbang phyug gis bskul ma mang stabs nyams snang gi

[15] Taken into account the vastness of Tibetan literature, this catalog is in spite of all our efforts merely an attempt to identify Gesar rituals and practice texts, without any pretense to be exhaustive. In the following tables, the underscore represents the Tibetan white space in accordance with the extended Wylie Transliteration Scheme.

	rdo rje'i tshig rkang 'grib nye na DA k+ki'i reg bya dang/_bsang khrus sogs bsten pa'i mthu las phran bu'i lhag chad tshig zur nyams pa las gzhan rang blo'i dri ma spangs te dung shog dkar por phab pa 'dis kyang dam sri gsar skyes rgya 'dre 'gong po tsha ngar chog cing chos mthun gyi bsam rgu yid bzhin tu 'grub pa'i rgyur gyur cig_/dge'o//
Publication	gling ge sar gyi sgrub skor Vol.1, 1a–5b[16]
Additional Bibliography	-

Text 2

Title	'dir dag snang chos skor las skyes bu ge sar dgra lha'i rgyal po'i gsang mdos dam can dgyes skong rtsa ba rdo rje tshe'i rgyal po'i gzhung dang man ngag gi skor bdud rtsi'i bum bzang
Author	Lha rigs bde chen ye shes rol pa rtsal
Introduction	-
Colophon	zhes 'di'ang dag snang du byung ba'i ge sar gsang mdos kyi skor tso'o/_/bdag 'dra lha rigs bde chen ye shes rol pas so/_/ma ng+ga laM/
Publication	gling ge sar gyi sgrub skor Vol.1, 5b–8a
Additional Bibliography	-

[16] This collection of Gesar rituals is entitled *Gling Gesar gyi sgrub skor* in Tibetan. The following bibliographical details are in English in the original: The Gling Gesar of Tibet and his Cult, Tibetan Texts Concerned with the Worship of the Epic Hero Compiled by the 8th Khamtul (Don-brgyud-Nyi-ma), Vol.I & II, Tashijong, 1971.

Text 3

Title	'dir dag snang chos skor las skyes bu ge sar dgra lha'i rgyal po'i gsang mdos dam can dgyes skong rtsa ba rdo rje tshe'i rgyal po'i gzhung dang man ngag gi skor bdud rtsi'i bum bzang
Author	Lha rigs bde chen ye shes rol pa rtsal
Introduction	-
Colophon	zhes 'di'ang dag snang du byung ba'i ge sar gsang mdos kyi skor tso'o/_/bdag 'dra lha rigs bde chen ye shes rol pas so/_/ma ng+ga laM/
Publication	gling ge sar gyi sgrub skor Vol.1, 1a–8a
Additional Bibliography	-

Text 4

Title	dgongs gter skyes mchog dgra lha'i rgyal po ge sar rdo rje tshe rgyal gyi srog gtad kyi chog sgrig rdo rje'i raM gdengs phrin las rol mtsho
Author	mKhan chen ngag dbang dpal ldan rgya mtsho
Introduction	. . ./'di la rig 'dzin chen po dpal chen mchog grub rgyal po'i dgongs gter ge sar skyes bu rdo rje tshe rgyal gyi srog gtad kyi cho ga nag 'gros su bkod pa la/_
Colophon	ces khyab bdag 'khor lo'i lha rig 'dzin chen po'am/_dus 'babs dgongs gter rtsa gsum zhal lung las/_bstan pa'i srung ma dgra lha'i rgyal po ge sar rdo rje tshe yi rgyal po'i srog gtad bskul ba'i

	ljags bsgrigs rdo rje'i raM gdengs phrin las rol mtsho zhes bya ba ni/_dgongs gter/_dgongs pa la tshol ba'i srog bsgrub dbang gi lag len rtsa ba'i zin tho ltar bsgrigs dgos zhes ba bka' yi me tog spyi bor bab pa la brten 'phral du rtsom 'dun yod thog_/nye char lhun grub rig 'dzin nas kyang bskul nan byung ba'i ngor/_shA kya'i dge slong ngag dbang ldan rgya mtshos byar ba'i yi ge pa ni bskul po nyid kyis bgyis pa dge bas bstan dgra chom la 'bebs pa'i rgyur gyur cig/__//pa d+ma ni rti shA ra si d+d+hi ma ng+ga laM//
Publication	gling ge sar gyi sgrub skor Vol.1, 1a–13a
Additional Bibliography	-

Text 5

Title	seng chen nor bu dgra 'dul gyi bsangs mchod rdzogs ldan gsar pa'i lang tsho
Author	Khams sprul lnga pa sgrub brgyud nyi ma
Introduction	//na mo pa d+mAkAraye/_/'dir rgyal ba snying rje'i dbang phyug 'phags mchog mig mi 'dzum pa dang/_o rgyan rgyal po pa d+mA kA ra de dag gang 'dul sprul pa'i rol pa/_dgra lha'i rgyal po'i tshul 'dzin pa/_nges pa don gyi skyes bu/_seng chen nor bu dgra 'dul thabs shes zung 'jug yab yum 'khor bcas kyi bsangs gsol rgyan 'byer mdo tsam bkod par/
Colophon	de ltar seng chen nor bu dgra 'dul gyi bsangs gsol 'di bzhin/_rig pa bzo yi mchog 'dzin/_bslab gsum yon tan kun gyis mdzes pa dge

	slong bkra shis dar rgyas gang nas bskul ba ltar/_mdo khams pa rdo rje bde ba rtsal gyis snying byang las ji ltar byung ba chos tshigs su shar mar rnam 'gyur lo'i sa ga chen po'i sher phyogs kyi bzang po dang po'i tshes la bkod pa'o/_/'dis sa bcu'i sems dpa' dgra lha'i tshul tsam 'jin pa 'khor bcas kyi zhal mthong zhing byang chub bar gyi tshe rabs kun tu mi 'bral 'grog cing/_phrin las thams cad yid bzhin 'grub pa'i rgyur ro//
Publication	gling ge sar gyi sgrub skor Vol.1, 1a–5a
Additional Bibliography	-

Text 6

Title	'dir ge sar dgra lha'i rgyal po' bsangs mchod
Author	Khams sprul lnga pa sgrub brgyud nyi ma
Introduction	-
Colophon	zhes ge sar dgra lha'i rgyal po'i bsang mchod 'di bzhin/_rig 'dzin pa d+ma'i lung gis dbang bskur ba/_las rab bde chen rol pa rtsal gyis gnas bzang gru gu'i yang dben du bkod pa'/
Publication	gling ge sar gyi sgrub skor Vol.1, 1a–7a

Text 7

Title	'dzam gling rgyal po skyes mchog ge sar gyi g.yang 'bod bsang rabs dgra lha bstod pa bcas
Author	Khams sprul lnga pa sgrub brgyud nyi ma
Introduction	do rje gsang ba gsum gyi gzi brjid ni/_/nyi ma 'bum gyi snang bas

	mi mtshon pa/_/snang srid dbang sdud ye shes drwangs ma'i lha/_/pa d+ma ka ras deng 'dir dge legs rtsol/_/'dir skyes mchog ge sar rgyal po' mchod bsang gi rim pa mdor bsdus byed par/
Colophon	mos slob chos rgyal dbang po nas 'dzam gling ge sar gyal po'i mchod bsangs dgra lha bstod pa g.yang 'gugs bcas yod pa dgos zhes bskul ngor/_rig 'dzin pa d+ma'i byin rlabs cha tsam thob pa'i snang ba can/_sgrub brgyud nyi ma'am las rab bde chen rtsal gyis ab yid shing 'brug zla 5 tshes 22 gaza tshes bkra shis dar ba'i nyin spel ba su dza ya//
Publication	gling ge sar gyi sgrub skor Vol.1, 7a–12a

Text 8

Title	ge sar skyes bu don grub rje:_bla ma yi dam ltar sgrub pa:_dngos grub rol mtsho zhes bya ba:_shin tu gsang ba'i rgya can bzhugs:
Author	rDo mkhyen brtse ye shes rdo rje
Introduction	sangs rgyas thams cad 'dus pa'i sku:_pa d+ma rgyal po nyid la 'dud:_ye shes DA k+ki'i tshogs rnams kyis:_bka' yi gnang ba stsal du gsol:_gling rje ge sar rgyal po nyidH_bla ma ltar du sgrub pa ni:
Colophon	e ma:_bod khams sangs rgyas bstan pa dar ba'i phyir:_bdud sde'i gyul bcom dgra gdon thal bar rlog:_slar yang rgyal bstan mi nub de srid du:_bstan pa skyongs shing 'gro don spyod pa yi:_khas blang dbugs 'byung gzengs bsod sa spyod gnas:_'dzin zhing gang 'dul phrin las thabs mkhas pa:_ge sar skyes bu yi dam ltar sgrub

	thabs:_lha mo dngul dkar sgron mas brda' bskul ltar:_pa d+ma rgyal pos gsung zhing brda' ris bkod:_'di ni shin tu gsang bar bya ba ste:_dam tshig mig 'bras ltar du gces spras byed:_chos kyi don du rin chen srog gtong zhing:_slar yang dam tshig nyams par mi 'gyur bar:_yid ches las gzhan khyab gdal spel mi bya:_de yang lo brgya'i bar du gsum brgyad do:_gling lha myur mgyogs mthu rtsal rno ba dang:_chos 'di byin rlabs tshan kha che ba'i phyir:_shin tu gsang bar byed pa srog gi rgya:_gsang thub dam tshig ldan pa gang zhig la:_byin rlabs dngos grub rtags mtshan mthong bar nges:_gnas pa'i phyogs kun bkra shis bde legs 'phel:_'di la kha na ma tho yod ma yin:_mi lo nyer gcig bar du gsang rgya btab:_chos bdag DA k+ki ma yis brda khrol zhing:_rigs ldan skyes bus bskul ba byung ba'i tshe:_dus mtha'i gter smyon a tsar dmar po yis:_rin chen shel gyi shog dris ngos nas phab:_'tshub slong gdug pa sna tshogs byung na yang:_yang dag lha ba'i zil gyis non byas te:_snying stobs gnyan po'i dbang du btang ba yin:_yi ge 'du byed nyer gnas ras smis bgyis:_pir gyi kha bzhin sdom la nyams su longs:_gsang ma thub na chad pa 'byung ta re:_sa mA ya:_sku gsung thugs kyi rgya:_dam tshig gi rgya:_srog gi rgya:_gu h+ya:_kha tham:_lha sras dgra lha rtse rgyal gyi rnam spul khro chen mi dbang la yu ga ga'i mthan can gyi nan tan chen pos la grangs nyer gcig gi bar dgongs gter gtan la 'bebs dgos pa'i bskul ma byung ba dang:_chos bdag DA k+ki mas brda' khrol ba bzhin sa mo lug lo da bo zla'i dmar phyogs

	mkha' 'gro 'du ba'i tshes la grub par bgyis pa shin tu gsang ba'i sde than no:_bkra shis dpal 'bar e ma ho:_dge'o/_/dge'o/_/dge'o/_sa rba ma ng+ga laM/
Publication	gter chos Vol. VI, 457–514
Additional Bibliography	-

Text 9

Title	'dzam gling ge sar lha 'khor bsang: _bkra shis dpal gyi nyi ma
Author	rDo mkhyen brtse ye shes rdo rje
Introduction	pa d+ma thod phreng rtsal la 'dud:_'dzam bu'i gling la dbang sgyur zhing:_seng chen nor bu dgra 'dul gyi:_bsang mchod wer ma'i dgyes skong bstan:_bsang dang gser skyems 'du byas la:
Colophon	'dzam gling skyes bu'i bsang mchod sgrub:_bkra shis dpal gyi nyi ma 'di:_bdag 'dra pa d+ma thod phreng gis:_skal ldan rjes 'jug don du smras:_byin rlabs rno myur khyud 'phags pa:_gter smyon khrag 'thung rdo rjes pa d+ma'i gsung bzhin phab pa chos bdag rig pa'i ye shes kyis yi ger bkod pa'o:
Publication	gter chos Vol. VI, 515–520
Additional Bibliography	-

Text 10

Title	-
Author	rDo mkhyen brtse ye shes rdo rje

Introduction	dpal chen he ru ka la 'dud: _'dzam gling dmag dpon chen po dgra 'dul rje:_bsang dang mchod pa'i rim pa ni:_dmar gtor rgyan ldan 'khor sum bcu:_kyu gu dar tshon zas snas brgyan:_phye mar skyems phud go mtshon bshams:_bsang gsur dud sprin 'khrigs byas la:
Colophon	'di yang skyes mchog dgra 'dul gyi:_tshang rgyal don du smras pa bzhin:_nyams su blangs bas 'bras smin 'gyur:_gzhan la spel na 'khu ldog che:_gces par bzung la dam srung ba:_bde legs 'byung bar nga yis smras:_grub chen dz+nyA nas so/_dge'o/
Publication	gter chos Vol. VI, 521–524
Additional Bibliography	-

Text 11

Title	gling rje seng chen rgyal po'i sgo nas drag po' las sbyor: _nyams pa 'joms pa'i dug char
Author	rDo mkhyen brtse ye shes rdo rje
Introduction	de la thog mar sbyor ba bshams bkod sogs drag po spyi mthun ltar bkod:_lta ba'i gdengs ma bral ngang nas sgrol bskul las la 'jug:_dang po ma nyes gzu dpang zhu ba ni:
Colophon	ces brjod par bya'o:_'di ltar ma byung bstan dgra sgrol ba'i las:_dus mtha'i sngags smyon dgyes pa rdo rje yis:_dkar phyogs bstod cing nag phyogs 'joms pa dang:_bstan pa spyi dang khyad par rang gi lugs:_pa d+ma'i thugs sras a b+ha'i mtshan can gyi:

	khyad chos klong chen snying gi thig le yi:_bstan srid nyi gzhon shar rir chas pa ltar:_'gro la phan dang bde ba'i 'byung gnas su:_'gyur ba'i mos blo bzang pos kun bslangs nas:_nyams pa 'joms pa'i dug char 'di bkod do:_sa ma yA:_rgya rgya rgya:_rnam dkar dad pa'i ba dan gtsug na 'gyings:_ngur smrig rgyan 'chang shes rab ming de yis_myur ldan sor mo'i gar gyi sa yi ger btabs:_dge zhing bkra shis sa rba ma ng+ga laM:_ ge'o/_/dge'o/_/dge'o/
Publication	gter chos Vol. VI, 525–535
Additional Bibliography	-

Text 12

Title	dgra 'dul seng chen rgyal po'i gtor bzlog bsdus pa gnam lcags mtshon gyi 'khor lo
Author	rDo mkhyen brtse ye shes rdo rje
Introduction	-
Colophon	ces pa 'di yang dar mdo'i sprang ban ngas:_grangs bsogs nyer mkhor dmigs rim nas shar mar la bris:_sdang dgra cham la 'beb pa'i rgyur gyur cig:_yi ge pa ni shes rab ming gis byas pa'o/_/dge zhing bkra shis/_sa rba ma ng+galaM/_/
Publication	gter chos Vol. VI, 537–540
Additional Bibliography	-

Text 13

Title	bzlog pa mi mthun gtor bar byed pa'i rlung nag 'tshubs ma
Author	rDo mkhyen brtse ye shes rdo rje
Introduction	de la 'dir thog mar sbyor ba bkod bshams sogs:_bzlog gtor spyi mthun ltar dang:_'khor sum cu'i grangs kyis dmar gtor gyis bskor mthar:_dregs pa yang 'khor mtshon byed kyu gu b+ha ling grangs mang gis bskor zhing:_rtsang mtshe dang srung ba zlog pa'i 'khor lo spyi mthun ltar 'jug pa dang:_khyung tsaka gtor gdugs kyis brgyan pa sogs:_gsang sngags spyi'i 'gro lugs bzhin grub rjes:_ka dag rig stong chos sku'i nga rgyal gyi ngang nas:_rol chen rkang gling rnga dang 'bud dkrol bya zhing:_'gugs 'dren dang bcas:_
Colophon	ces gtor chen me ho ma du brdab par bya'o:_ces pa 'di yang dar mdo'i sprang ban dgyes pa rdo rje'i ming des/_rang gi nyer gnas thub bstan rdo rjes ring mo zhig nas drag po spyi yi gtor bzlog nyung du zhig dgos zhes yang yang bskul ba'i rkyen byas skyabs rje thams cad mkhyen pa ye shes rol ba'i rdo rje'i dgongs gter gling lha sgrub thabs la stod las ma gtogs smad las med phyir 'di 'dra zhig rtsom snyams pa'i blos grogs byas nas glo bur kun rtog gi 'tshub slong dang cho 'phrul sna tshogs pa byung ba sogs khyad du bsad de/_skabs su bab pa ni rten 'brel gzang pos mtshams sbyor dang bcas/_spyir rgyal ba'i bstan pa rin po che dang/_khyad par zab gsang bla med kyi bstan pa'i gtsos dgos su rang lugs klong chen snying gi thig le'i chos srid mi nub pa'i rgyal mtshan pha mthar khyab cing der 'dzin gyi skyes bu rnams kyi zhabs pad

	bskal brgyar bstan pa sogs bstan 'gro'i phan bde'i gsos su 'gyur ba'i mos blo bzang pos rnal 'byor khas dman gyi mgon skyabs dang/_bdud dgra'i kha gnon du gyur pa pa d+ma'i thugs sprul snyigs dus kyi lha skal dgra 'dul seng chen ma hA rA dza'i sgo nas gtor bzlog smad las dang bcas pa 'di nyid rtsom pa'i dbu me stag zla 12 tshes 3 la brtsams kyang mthar phyin ma nus nas rtsom mjug me yos zla 2 tshes 24 la a mdo'i sa yi cha mchog sprul dgu rong rin po che'i bzhugs gnas/_gnas mchog ma rir skyed tshal bkra shis nyams dgra'i gling nas legs grub bgyis pa 'di nyid zhal dro zhing byin chags pa dang las myur sogs kun nas kun tu dge zhing bkra shis pa'i rgyur gyur cig/_/dge'o/_/dge'o/_/dge'/_ma ng+ga laM/_oM swa sti/_dge legs 'dod 'byung yid kyis mkha' gsang las:_thabs shes dbyer med nyi zla'i dkyil 'khor rgyas:_bde chen dga' ba'i chu 'dzin ba gam 'khrigs:_zag med lhan skyes ye shes bdud rtsi'i char:_snying la ngom pa'i ya mtshan cir yang ston:_rmad byung chos kyi dri bsung legs par 'thul:_'gro la phan bde sbyor ba'i nor bu yis:_ma rung las ngan smag rum rgyun ring der:_bdag 'dzin 'joms pa'i 'od stong rab tu 'gyed:_bdag med rdo rje'i mtshon cha 'di 'dra legs:_snyigs pa'i yang mthar skyes pa'i rkang drug bdag:_gzugs 'ong ma ston bsam pa mkha' ltar yangs:_rgyal ba'i bstan pa'i pad tshal rab bzhad cing:_bstan dgra mi srun zhing sa tha ba ru:_log sbyor bsam pa'i tsher ma gzeng ba rnams:_byang sems bsil zil mchog gis ma thul ba:_drag po thabs kyis gzhoms pa'i dug char 'dis:_pa d+ma'i thugs sras kun mkhyen

	yab sras rje:_rim byon gser ri'i phreng ba tsher du dngar:_bstan srid chos kyi rgya mtsho 'khril ba la:_bar gcod bdud kyi g.yul ngo gzhom pa dang:_'gro la phan bde'i dpag bsam ljon par gyur:_bstan 'gror brgyud 'dzin srung ba'i go mtshon byed:_skal med bla tshe thal bar rlog pa'i rgyud:_gsang sngags bka' yi yon tan brjod mi langs:_sa ma yA:_ces dang:_rnam dkar dad pa'i ba dan gtsug na 'gyings/_/ngur smrig rgyan 'chang shes rab ming de yis/_/myur ldan sor mos gar gyis yi ger btab/_/dge zhing bkra shis sa rba ma ng+ga laM/_/rigs gsum pa d+ma'i rol gar seng chen rje'i/_/cho ga'i smad las tshing mo khyad 'phags shing/_/byin rlabs gzi 'od 'bar ba 'di lta bu/_/sngar yang ma byon phyis kyang 'byon re kan/_sa rba dA ka l+yaM go DAM b+hu ti te ne s+ya Sho k+Shai mang+ga pu Sh+Na sdoM NaM b+ha ba n+tu/_dri med lha rdzas bcas gus pas phul/_dgu rong rin po che'i gsung rtsom/_skyes bu ye shes rdo rjes chos sgrung gi kha skong ngo/_/
Publication	gter chos Vol. VI, 541–557
Additional Bibliography	-

Text 14

Title	ge sar skyes bu'i sgrub thabs yid bzhin dbang rgyal
Author	rDo mkhyen brtse ye shes rdo rje
Introduction	-
Colophon	rdzogs rim spros med ngang du bzhag:_dge legs 'phel/_bkra

	shis/_/sa rba ma ng+ga laM/_dza yan tu/_b+ha wan tu/_su pra ti Sh+tha/_dge'o/_/dge'o/_/dge'o/_/
Publication	gter chos Vol. VI, 559–560
Additional Bibliography	-

Text 15

Title	dgra bla gling rje nor bu dgra 'dul gyi bstod bskul drang srong khros pa'i rngams glu
Author	rDo mkhyen brtse ye shes rdo rje
Introduction	de la 'dir ni thog mar bsang gsur dang:_rkang gling thod rnga rol chen la sogs pa:_spros bcas 'du byas spros med rnal 'byor gyis:_yang dag lha ba'i nga rgyal ldan pa yis:_dpal ldan bla ma rgyal ba kun 'dus rje:_gling rje seng chen rgyal po'i ngo bo ru:_dbyer med dad gus gdung shugs drag po'i ngang:_rngams pa'i dbyangs kyis 'di ltar brjod par bya:
Colophon	ces pa 'di yang dar mdo'i sprang ban ngas:_rnga yab gling nas pa d+ma'i thugs las sprul:_ma hA rA dza seng chen ge sar lha:_khyod la dad cing bstod bskul 'di phul na:_bdag sogs rnam mang sras po'i gter khang lhar:_tshe bsod dpal gyi phyur bur gtams gyur te:_dge legs rgya mtsho'i pha mthar byas pa dang:_ma rung bstan dgra thal bar brlag pa sogs:_bstan bgror 'dod 'byung yid bzhin dbang rgyal ltar:_sa gsum skye dgu'i nyin or byed par shog:_/rgyal ba rgyal mchog rgyal ba bdud las rgyal:_rgyal ba'i

	rgyal sras rgyal dbang pa d+ma rgyal:_rgyal mtshangs rgyal po rgyal rigs gling rje rgyal:_rgyal bstan rgyal mtshan rgyal ba'i zhing 'dir rgyal:_dge zhing bkra shis sa rba ma ng+ga laM/_/gzhi rgyud bde gshegs snying po'i gshigs lugs gang/_/dmyal mes ma tshig pre has ma phongs shing/_/dud 'gror ma 'thum lcam mo DA k+ki ma/_/tshe 'dzin dbang mos yi ger ris su btabs/_/dge bas bdag gzhan sangs rgyas sar 'god shog/_/bkra shis dpal 'bar 'dzam gling rgyan gyur cig_/dge'o/_/dge'o/_/dge'o/_/
Publication	gter chos Vol. VI, 561–570
Additional Bibliography	-

Text 16

Title	ge sar lha 'khor sprul pa bcas:_dgra bla ltar du mchod sgrub thabs:_rngam chen 'bar ba
Author	rDo mkhyen brtse ye shes rdo rje
Introduction	'gyur ba med pa rdo rje'i sku:_tshangs dbyangs yan lag drug cu'i gsung:_'khrul bral ye shes lnga ldan thugs:_rgyal kun gsang ba gsum la 'dud:_'dzam gling skyes mchog ge sar rje:_lha 'khor sprul ba yang sprul bcas:_dgra bla ltar du mchod pa'i thabs:_bstan no gus pas nyams su longs:_gtsang ma'i gnas su gzhi ma dkar mo'i steng du me tog bkram pa'i dbus su:_gtor ma ri rab bang rim bzhi khar nor bu mig gsum 'bar ba'i dbyings can gyi phyogs bzhir 'brang rgyas bzhi dang mtshams bzhir lta bshos bzhi:_bang rim

	gnyis pa la zhal zas bcug sum:_bzhi pa la kyu gu grangs med kyis bskor ba:_g.yas phyogs su dkar zlum so gsum:_g.yon phyogs su dmar gtor so gsum:_bshos bu bcug sum gzhan yang bsang rdzas skyems phud sna tshogs gtsang mar sbyar ba bshams:_rtsi shing sna tshogs dud pa btang la:_thog mar skyabs sems yan lag bdun 'bul ni:_
Colophon	rten 'brel snying po brjod cing shis brjod ci rigs bya'o:_bsngo ba smon lam skabs dang sbyar ro:_mchod gtor rnams bsang nang du bzhus shing 'bru sna sogs lhag ma kun mthar dor bya'o:_e ma:_lho rgyal 'dzam gling spyi dang khyad par du:_dbu nag bod la bka' drin che ba yi:_'dzam gling skyes mchog nor bu dgra 'dul rje:_ bstan srung dgra bla ltar du mchod sgrub thabs:_rngams chen 'bar ba khams gsum zil gnon 'di:_shel dkar me long brda ris bkra ba la:_bsgyur zhing kha bskang dbyings kyi DA k+ki ma'i:_gsung bzhin ma nor 'khrugs pa sdeb pa ste:_dad dam skal ba ldan pa'i khyad chos mchog:_rang gi bcang na yid bzhin nor las lhag:_khyab la spel na 'khu ldog gdug rtsub 'byung:_[ ]tshe bsod dbang thang rlung rta dar rgyas dang:_kun gyis bla ru bkur ba lta ci smos:_khams gsu zil gyis gnon pa'i dpal che:_lha 'dre mi gsum srog gi bdag por 'gyur:_snying gi dkyil du chongs shig sa ma yA:_bka' 'di dregs pa'i ded dpon tshogs la gtad:_thub par srungs shig dam tshig srog gi rgya:_sa ma yA:_rgya rgya rgya:_kha tham:_ gu h+ya:_dus mtha'i gter smyon khrag 'thung las kyi dpa' bos gzugs med 'ga' dang gzugs can gling sprul ma hA

	dza a yur mtshan gyis bskul ba bzhin DA k+ki'i brda khrol ltar dag par phab pa'i yi ge pa ni nyer gnas dam 'dzin 'od zer ming gis bgyis pa zhal dro phyag yang byin rlabs che bar shog:_shu b+haM:_
Publication	gter chos Vol. VII, 1–26
Additional Bibliography	-

Text 17

Title	'dzam gling ge sar lha 'khor bsang:_bkra shis dpal gyi nyi ma
Author	rDo mkhyen brtse ye shes rdo rje
Introduction	pa d+ma thod phreng rtsal la 'dud:_'dzam bu'i gling la dbang sgyur zhing:_rgyal ba'i phrin las pho nya ba:_seng chen nor bu dgra 'dul gyi:_bsang mchod wer ma'i dgyes skong bstan:_bsang dang gser skyems 'du byas la:_
Colophon	'dzam gling skyes bu'i bsang mchod sgrub:_bkra shis dpal gyi nya ma 'di:_bdag 'dra pa d+ma thod phreng gis:_skal ldan rjes 'jug don du smras:_byin rlabs rno myur khyad 'phags so:_gter smyon khrag 'thung rdo rje rjes pa d+ma'i gsungs bzhin phab pa chos bdag rig pa'i ye shes kyis yi ger bkod pa'o:_dge'o/_/
Publication	gter chos Vol. VII, 27–32
Additional Bibliography	-

Text 18

Title	'dzam gling ge sar skyes bu don grub kyi:_rgyun bsang bstan dgra tshar gcod
Author	rDo mkhyen brtse ye shes rdo rje
Introduction	pa d+ma 'thung sku la 'dud:_thod phreng las mkhan rgyal tshab rje:_skyes bu nor bu dgra 'dul gyi:_rgyun bsang bstan dgra tshar gcod ni:_rgyun ldan chab bran byas la:_
Colophon	ces mchod do:_dregs pa'i srog bdag phrin las pho nya ba:_las la dbang bsgyur ge sar skyes bu yi:_bsang dang gser skyems bstan dgra tshar gcod 'di:_yum chen tA re lha mos brda bkrol ltar:_khrag 'thung dpa' bo a tsar dmar yis:_dgongs gter nam mkha' mdzod kyi chos sde las:_phab bzhin shin tu byin rlabs tshan kha myur:_rang las gzhan pa'i lag tu shor ra re:_dgra dpung 'joms pa'i rdo rje'i tho ba ste:_rang mtshon mi lag ma shor dam par zung:_sa ma yA:_rgya:gu h+ya:shu b+haM:_yi ge 'du byed rig pa'i ye shes bgyis:_zhal dro byin chags dge legs bkra shis 'phel:_lha lcam 'phags pa'i rnam 'phrul gyis ji ltar brung ba'i skabs dbye ba ltar:_gter chen rin po ches phag lo gsar shar zla ba dang po'i tshes gsum la gnang pa'o:
Publication	gter chos Vol. VII, 33–43
Additional Bibliography	-

Text 19

Title	dgra 'dul rje'i bsang mchod
Author	rDo mkhyen brtse ye shes rdo rje
Introduction	dpal chen he ru ka la 'dud:_'dzam gling dmag dpon chen po dgra 'dul rje:_bsang dang mchod pa'i rim pa ni:_dmar gtor rgyan ldan 'khor sum cu:_sku gu dar mtshon zas snas brgyan:_phye mar skyems phud go mtshon bshams:_bsang gsur dud sprin 'khrigs byas la:
Colophon	'di yang skyes mchog dgra 'dul gyi:_tshang rgyal don tu smras pa bzhin:_nyams su blang ba'i 'bras smin 'gyur:_gzhan la spel na 'khu lngog che:_gcig pur bzung la dam srung ba:_bde legs 'byung bar nga yis smra:_grub chen dza nyA nas so/_/dge'o/_/
Publication	gter chos Vol. VII, 45–47
Additional Bibliography	-

Text 20

Title	yang gsang thugs thig cha lag las:_dgra bla'i rgyal po'i bsang mchod
Author	rDo mkhyen brtse ye shes rdo rje
Introduction	khrag 'thung drag po'i sku la 'dud:_'dzam gling zo dor kun gyi gtso:_gter gyi srung ma dam tshig can:_gnyan gyi rgyal po 'khor dang bcas:_bsang mchod bya ba'i rim pa ni:_shing rtsi phye mar sman spos bsregs:_zas sna gser skyems phud rgod bshams:_lha

	gyad kyi ngar ldan pas:
Colophon	zo dor tso bo gnyan gyi rgyal po 'di:_ pa d+ma'i las mkhan gsang sngags gter srung mchog:_ bskal mang gong nas bdag dang las kyis 'brel:_srid gsum 'gren zla bral ba'i lha yin te:_ngo srung zas phyir mi 'brangs tha tshig btsan:_bsang mchod zho 'thung rus pa'i mtshon cha 'di:_dur mo chu lo dbo zla'i tshes bcu la:_gnyan gyi rgyal pos gzugs bstan bskul ba dang:_DA k+ki'i bka' byung dbang mos 'brel bsgrigs:_'od dkar nya rgyas yar tshes dge ba la:_khrag 'thung las kyi rdo rjes gsang mdzod brdol:_yang gsang thig le skor gsum cha lag go:_dam med nyams su blangs na srog la bsdig:_dam ldan srog ltar bsrung ba'i skal bar shog:_yi ge'i 'du byed rig pa'i ye shes bgyis:_dge legs 'phel/_/
Publication	gter chos Vol. VII, 69–77
Additional Bibliography	-

Text 21

Title	yang gsang thugs thig cha lag las:_gter srung dgra bla'i bsang mchod gnam lcags hog rgod
Author	rDo mkhyen brtse ye shes rdo rje
Introduction	khrag 'thung he ru ka la 'dud:_ yang gsang thig le skor gsum gyi:_gsang ba'i bka' srung gnyer 'dzin che:_drag rtsal thogs med mchod pa'i thabs:_phye mar zas sna shing rtsi bsang:_'bru sna phye phud legs pas bshams:

Colophon	gser skyems phyogs bcur 'thor bar bya:_pa d+ma kA ra'i gnyer 'dzin che:_khrag 'thung dpa' bo'i dgra lha'i rgyal:_rdo rje phag mo'i pho nya ba:_gsang ba'i bka' srung mchod pa'i thabs:_ khrag 'thung las kyi dpa' bo yi:_nam mkha' mdzod kyi chos sde las:_DA k+ki'i dgyes pa skong phyir phul:_:dam med lag tu shor ra re:_rno myur gnas lugs thog dang 'dra:_thig le skor gsum chos 'di la:_nyin re lan bdun 'khor bar nges:_yi ge'i rig pa'i ye shes bgyis:_zhal dros phrag yangs las myur ro/_/dge'o/_//
Publication	gter chos Vol. VII, 79–85
Additional Bibliography	-

Text 22

Title	dgra bla gnod sbyin chen po'i mchod sgrub srog gi ka ba/
Author	rDo mkhyen brtse ye shes rdo rje
Introduction	
Colophon	
Publication	gter chos Vol. VII, 547–560
Additional Bibliography	-

Text 23

Title	ge sar skyes bu don 'grub kyi sgrub thabs grub gnyis dpyid ster las bzhi lhun grub
Author	mChog gyur gling pa

Introduction	na mo pa d+ma va dz+ra ye/_/[ ]dpal ldan sangs rgyas pa d+ma skyes/_/[ ]kun mkhyen ye shes mdzod [ ]'dzin pa/_/rgyal po sgyu 'phrul che ba'i mchog/_/bla ma ge sar rgyal la 'dud/_/de yang sprul pa'i gter 'gro 'dul mchog gyur bde chen gling pa'i dgongs pa'i klong nas brdol ba'i ge sar skyes bu'i sgrub thabs 'di nyid nyams su len par 'dod pas/_gnas dben par sgrub rten sku gsung thugs rten spyi dang bye brag/_/gtor ma rin chen 'bar ba/_/sman raka/_/nyer spyod sogs 'dod yon sna tshogs kyi mchod pa cas dang/_/gsham gyi bya ba rnams so so'i mos pa ltar 'dor len rnam/_/khyab gzhig gang byed kyi yo byad bdogs la/
Colophon	ces 'dod gsal sprul pa'i rdo rje'i shis brjod dag snang ma 'dis mjug bsdus te rol mo bya'o/_/ra'u sgrung mkhan a rmye gzhon nus ring mo nas bskul ba'i ngor/_/mchog gyur gling pas mdo khams byang rgyud shar zla dal gyis 'babs pa'i 'gram skyes bu chen po 'khrungs pa'i yul/_phu nu sum cu'i sras mkhar gyi zhol/_'dur stag thang khra mor rab byung bco lnga pa'i mgo bo yos lo sprel zla ba'i dmar phyogs mkha' 'gro 'du ba'i dus chen nyid gtan la phab nyid char grub pa'i rnal 'byor shes rab rdo rje'i gsung bskul mdzad pas gzhung rtsa bar gong 'og gsal byed kha skongs phran bu dang tshogs bskang nyid rdo rje'i gsung byin rlabs can rnams nas btus te gter chen mchog gyi cod pan 'chang ba pa d+ma kun khyab ye shes snying pos bris pa sa rba ma ng+ga laM//___//
Publication	yi zab gter yid bzhin nor bu’i chos mdzod chen mo Vol. XXXIV, 379–399

Additional Bibliography	-

Text 24

Title	dag snang ge sar skyes bu don 'grub kyi dbang chog phrin las kun khyab
Author	mChog gyur gling pa
Introduction	na mo ma hA gu ru we/_tshul 'di'i rjes gnang bya bar 'dod pas gnas khang rgyan gyis spras pa'i gung du gzhung mthun rten gyi mdun phyogs la gong du rngul tshon spyi dang 'dra ba'i khar dbus su thugs sgrub kyi dpal gtor dang/_mdun du dpal gtor gtso 'khor dgu pa/_rtser sku tsaka dar gdugs can/_sngags byang/_phyag mtshan rnams bshams/_gtor mchod kyis bskor la bdag mdun/_bzlas pa g.yang sgrub bcas grub pa dang/_bsang gser skyems bcas byas la/_snod rung gi slob ma bos te khrus nas dbyung/_bgegs bskrad srung 'khor bsgoms te/_lo rgyus kyi khyad nga ra/
Colophon	ces pa'ang dus bab kyi lha srung khyad par can 'di rtsod dus kyi rgud pa'i gnyen po ched du bsngags shing khyad par snga 'gyur ba'i ring lugs 'dzin pa rnams kyi bsten 'os mchog tu gyur pas gter 'byin grub thob thams cad kyi rgyal po'i gsungs 'di la dbang zhig dgos zhes theg mchog 'gyur med gling gsum pa'i sku gsung thugs kyi rigs sras sku mched nas nan bskul gnang ba bzhin bla ma dang lhag pa'i lhar gsol ba btab ste byi brlabs kyi snang bas rung

	pa'i mtshan ma mthong ba'i nges shes kyi 'jigs med mkhyen brtse'i 'od zer bdud 'dul phrin las rol pa rtsal gyi sa rta nag zla'i dkar phyogs kyi dga' ba gnyis pa bka' rnying bshad sgrub dar rgyas gling du bris pa dkar phyogs bstan 'gro'i dge mtshan gyis dbang phyogs thams cad las rnam par rgyal ba'i rgyur gyur cig/_sa rba ma ng+ga laM/_/
Publication	yi zab gter yid bzhin nor bu’i chos mdzod chen mo Vol. XXXIV, 401–410
Additional Bibliography	-

Text 25

Title	ge sar skyes bu don 'grub dang/_rje yi mgul lha bcu gsum gyis gtsos gzhi gnas bdag po rnams la gsol mchod kyi rim pa 'dod don phrin las myur 'grub ces bya ba
Author	mChog gyur gling pa
Introduction	-
Colophon	ces ra'u a rme sgrung mkhan gyis bskul ba'i ngor/_mchog gyur gling pas bris pa dge/
Publication	yi zab gter yid bzhin nor bu’i chos mdzod chen mo Vol. XXXVII, 257–263
Additional Bibliography	-

Text 26

Title	-
Author	mChog gyur gling pa
Introduction	seng chen nor bu dgra 'dul gyi bsang mchod ni/
Colophon	zhes pa mchog gyur gling pas 'phrul du bris/
Publication	yi zab gter yid bzhin nor bu’i chos mdzod chen mo Vol. XXXVII, 263–263
Additional Bibliography	-

Text 27

Title	-
Author	mChog gyur gling pa
Introduction	-
Colophon	zhes pa ra'u sgrung mkhan a rme gzhon nu'i ring mo nas bskul ba'i ngor/_mchog gyur gling pas mdo khams byang rgyud shar zla dal gyis 'bab pa'i 'gram skyes bu chen po sku 'khrungs pa'i yul/_phu nu sum cu'i gsas mkhar gyi zhol/_'dur stag thang khra mor rab byung bco lnga pa'i mgo bo yos lo sprel zla ba'i dmar phyogs kyi mkha' 'gro 'du ba'i dus chen la bris pa dge/
Publication	yi zab gter yid bzhin nor bu’i chos mdzod chen mo Vol. XXXVII, 263–266
Additional Bibliography	-

Text 28

Title	-
Author	mChog gyur gling pa
Introduction	-
Colophon	ces 'di yang ra'u sgrung mkhan a rme gzhon nu'i ring mo nas bskul ba'i ngor/_mchog gyur gling pas mdo khams byang rgyud shar zla dal gyis 'bab pa'i 'gram/_skyes bu chen po 'khrungs pa'i yul/_phu nu sum cu'i gsas mkhar gyi zhol/_'du ra stag thang khra mor/_rab byung bco lnga pa'i gnam lo gsar du shar ba yos lo sprel zla ba'i dmar phyogs kyi mkha' 'gro 'du ba'i dus chen la bris pa dge/
Publication	yi zab gter yid bzhin nor bu’i chos mdzod chen mo Vol. XXXVII, 266–268
Additional Bibliography	-

Text 29

Title	-
Author	mChog gyur gling pa
Introduction	brtse chen drang srong smon lam las/_grub pa'i mthu stobs rdo rje nyid/_gzigs pa'i lha min bdud 'joms pa'i/_dpa' bo thod phreng rtsal la 'dud/_de yang dpal chen po dang pa d+ma dbang gis dam la btags shing bstan pa srung bar zhal gyis bzhes pa rje yi mgul lha bcu gsum la gsol mchod 'dod pas/_zhi bar dkar gtor bcu gsum

	dar mdung gis brgyan pa/_drag por dmar gtor bcu gsum ru mtshon kyis brgyan pa ji ltar rig pa bsham/_zas gos gtsang ma'i phud gser skyems sogs dgos pa'i yo byad rnams 'du byas/_bdag gi rnal 'byor sngon du 'gro bas/ dkon mchog rtsa gsum chos skyong spyir mchod nas/_
Colophon	ces gtor rten 'dzug byed dam gtsang sar phul nas ga tshas rang gnas su gshegs/_rdzes kyi bya ba spyi ltar spyad 'di ltar don brgyud 'brug pa'i ring lugs pa/_ske tshang sprul sku chos kyi snying po yi zhag sa mang por rjes byon dkar spyad kyi/_nan tan chen pos bskul mdzad bzhed don ltar/_stag sham rdo rje'i gter byon khrungs byas nas/_tsha sgang sgrol ma brag gi gnas zhol du/_rang lo so bdun glang lo khrums zla bar/_phyogs kun rgyu ba'i sngags 'chang ral pa can/_mchog gyur bde chen gling pas bris pa dge/
Publication	yi zab gter yid bzhin nor bu’i chos mdzod chen mo Vol. XXXVII, 268–273
Additional Bibliography	-

Text 30

Title	-
Author	mChog gyur gling pa
Introduction	-
Colophon	zhes pa 'di yang mchog gyur bde chen gling pas spel pa'o/

Publication	yi zab gter yid bzhin nor bu’i chos mdzod chen mo Vol. XXXVII, 273–274
Additional Bibliography	-

Text 31

Title	-
Author	mChog gyur gling pa
Introduction	-
Colophon	ces pa mchog gyur gling pas nye bar mgo phyir tsha sgang sgrol ma ri khrod zhol e waM chos sgar du glang lo khrums zla ba'i bco lnga'i nyin bris pa dge/
Publication	yi zab gter yid bzhin nor bu’i chos mdzod chen mo Vol. XXXVII, 274–277
Additional Bibliography	-

Text 32

Title	-
Author	mChog gyur gling pa
Introduction	-
Colophon	zhes pa 'di ni gan gzhung gi/_a rgod sngags 'chang gyis bskul ngor/_phyogs kun rgyu ba'i mchog gling gis/_glang lo khrums zla'i bco lnga la/_tsha sgar sgrol ma'i ri khrod zhol/_e waM chos sgar nas spel lo/

Publication	yi zab gter yid bzhin nor bu'i chos mdzod chen mo Vol. XXXVII, 277–281
Additional Bibliography	-

Text 33

Title	bstan srung dmag dpon gyi rgyal gyi gsol mchod
Author	mChog gyur gling pa
Introduction	-
Colophon	zhes pa 'di ni ri bo che rtse bla brang gi mdzod kun dga' rgyal mtshan nas gsung ngor mchog gyur gling pas bris pa dge legs 'phel/
Publication	yi zab gter yid bzhin nor bu'i chos mdzod chen mo Vol. XXXVII, 281–284
Additional Bibliography	-

Text 34

Title	-
Author	mChog gyur gling pa
Introduction	-
Colophon	zhes pa 'di ni ri bo che rtse bla brang gi mdzod kun dga' rgyal mtshan nas gsung ngor mchog gyur gling pas bris pa dge legs 'phel/
Publication	yi zab gter yid bzhin nor bu'i chos mdzod chen mo Vol. XXXVII,

	284–286
Additional Bibliography	-

Text 35

Title	-
Author	mChog gyur gling pa
Introduction	-
Colophon	zhes pa 'di ni pu ri dgon gyi dge bshes shes rab chos 'phel gyis bskul ngor/_ mchog gyur gling pas mkha' 'gro 'bum rdzong gi gnas nang du bris pa dge/
Publication	yi zab gter yid bzhin nor bu’i chos mdzod chen mo Vol. XXXVII, 286–287
Additional Bibliography	-

Text 36

Title	-
Author	mChog gyur gling pa
Introduction	/_/gu ru pa d+ma snang srid zil gnon rtsal la phyag 'tshal lo/_/'dir rje rgyal zhes ni la gtor ma gser skyems 'bul zhis phrin las bcol ba'i rim pa ni/_dmar gtor sha khrag gis brgyan pa'am/_yang na gser skyems gang rung bshams la/
Colophon	rdo shul yon mchod thams cad kyis/_gzi rgyal bsang zhig dgos zhes zer/_de nas yun ring lus song bas/_da res dil yag rdo rje

	gling/_yod skabs mchog gyur gling pas bris/
Publication	yi zab gter yid bzhin nor bu'i chos mdzod chen mo Vol. XXXVII, 287–290
Additional Bibliography	-

Text 37

Title	-
Author	mChog gyur gling pa
Introduction	-
Colophon	zhes pas rang yul gzhi bdag rnams/_rdzogs chen klong nas mchod pa'i thabs/_be hu kar grub kyis bskul ngor/_mchog gyur bde chen gling pa yis/_dpal gyur bde chen gling pa yis/_dpal gzhung khams gsum gsal gyi thang/_e waM chos skar nang du bris/
Publication	yi zab gter yid bzhin nor bu'i chos mdzod chen mo Vol. XXXVII, 290–293
Additional Bibliography	-

Text 38

Title	mo khad ye brdzu'i gsol ka
Author	mChog gyur gling pa
Introduction	-
Colophon	ces pa zob dang smyon dor med par mthong snang dang dge rgyal dpon sde skyong bar 'dug pas yid byed sa nges dang/_rten cing

	'brel ba 'byung i yod bsam nas/_mchog gyur gling pas e waM chos skar nang du bris pa dge legs 'phel//
Publication	yi zab gter yid bzhin nor bu’i chos mdzod chen mo Vol. XXXVII, 293–295
Additional Bibliography	-

Text 39

Title	-
Author	mChog gyur gling pa
Introduction	-
Colophon	khrag 'thung bdud 'dul mchog gyur gling pas smras bzhin du gdan sa chen po mdo sngags bshad sgrub gling du bris mkhan btsun pa rnal 'byor dbang phyug gyis bgyis shing grub pa 'dis kyang yul phyogs rdzog ldan dam pa'i dpal la spyod gyur cig/
Publication	yi zab gter yid bzhin nor bu’i chos mdzod chen mo Vol. XXXVII, 295–304
Additional Bibliography	-

Text 40

Title	-
Author	mChog gyur gling pa
Introduction	-
Colophon	gsang gzhung e waM chos skar du/_mchog gyur gling pas sbyar

	ba dge
Publication	yi zab gter yid bzhin nor bu’i chos mdzod chen mo Vol. XXXVII, 304–305
Additional Bibliography	-

Text 41

Title	-
Author	mChog gyur gling pa
Introduction	/mchod rdzas bshams/
Colophon	gter chen mchog gyur gling pas mthong grol lha khang nas dkor bdag zhal gzigs skabs bris pa'o/
Publication	yi zab gter yid bzhin nor bu’i chos mdzod chen mo Vol. XXXVII, 305–307
Additional Bibliography	-

Text 42

Title	-
Author	mChog gyur gling pa
Introduction	/na mo pa d+ma kAra ye/_/gnas srung chen po stags lha me 'bar gyi gsol mchod ni/
Colophon	sri'u gson sku gzugs rngams 'jigs dang ldan pa bris la khyim la btags zhes gnas srung sgrub pa dge 'dun rgya mtshos bskul ngor/_mchog gyur bde chen gling pas sbyar ba dge gyur cig/_/sa

	rba ma ng+ga laM//_//
Publication	yi zab gter yid bzhin nor bu’i chos mdzod chen mo Vol. XXXVII, 307–311
Additional Bibliography	-

Text 43

Title	ge sar skyes bu chen po'i gsol mchod rdzogs ldan sprin gyi rol mo
Author	’Jam dbyang mkhyen brtse dbang po
Introduction	/na mo gu ru pa d+mA kA rA ya/_/'dir o rgyan chen po'i bka' nyan/_bod yul yongs kyi dgra lha ge sar skyes bu chen po la gsol mchod bya bar 'dod na/_gtor ma skyems phud bsang gsur sogs ji ltar 'byor ba'i yo byad rnams la dmigs te/
Colophon	/ces pa'ang gzhan la phan po'i sgo cung zad mthong ltar/_mtsho skyes bla ma dgyes pa'i 'bangs mkhyen brtse'i dbang pos gang shar bris pa dge legs kyi don kun lhun gyis grub pa'i rgyur gyur cig
Publication	gling ge sar gyi sgrub skor Vol.1, 1a–2b

Text 44

Title	sku rje ge sar rgyal po'i gsol mchod shin tu bsdus pa bkra shis kyi sgra dbyangs
Author	’Jam dbyang mkhyen brtse dbang po
Introduction	/na mo gu ru pa d+mA kA rA ya/_mchod gtor gser skyems bsang sogs ji ltar 'byor ba'i mchod rdzas/

Colophon	/ces pa'ang gling rje rin po che'i bka'i phrin las pa dad dam lugs gnyis dpal gyis skyong ba'i bzang po dpal ldan bkra shis pa'i lha rdzas dang bcas gsung ngor/_'jam dbyang mkhyen brtse'i dbang pos dus tshes dge bar 'phral du bris pa mang+ga laM/
Publication	gling ge sar gyi sgrub skor Vol.1, 2b–3a

Text 45

Title	sku rje ge sar bsangs mchod dgos 'dod char 'bebs
Author	’Jam mgon kong sprul blo gros mtha’ yas
Introduction	/oM swa sti/_pa d+ma'i bka' sdod gling rje ge sar gsol zhing mchod par 'dod pas/_gtor ma gser skyems sogs ji ltar 'os pa'i mchod rdzas dang bsangs kyi yo byad 'du byas/_byin rlabs spyi mthun nam 'bru gsum brjod pas bsangs sbyangs spel la dbyangs rol bcas 'di skad do/
Colophon	/ces pa'ang rdo rje 'chang pa d+ma'i mtshan can gyis sku zhi bar gshegs kha rang du rten 'brel dang dgos pa zhig yod pas dgra lha'i bsangs snyan 'jeb gang che'i tshig tshogs can zhig 'phral du thon dgos zhes lha rdzas dang bcas te dgyes pa chen pos bka' yi bskul ba ltar ka rma ngag dbang yon tan rgya mtshos de 'phral nyid du bsam gtan skyil bur bris pa dge legs 'phel//_mang+galaM//
Publication	rgya chen bka’ mdzod Vol.XII, 539–543. See Schuh 1976: 266.

Text 46

Title	'dzam gling gi rgyal po ge sar gsol mchod bsam don myur 'grubs
Author	Nyag bla pa d+ma bdud ’dul

Introduction	-
Colophon	-
Publication	nyag bla pad+ma bdud 'dul gyi gter chos skor gesar, Vol.1, 455–457

Text 47

Title	rig pa 'gyur med ye shes kyi skyes bu chen po'i bla ma'i rnal 'byor
Author	Mi pham rnam rgyal
Details	Stein 1959: 71 & Schuh 1973: 144
Publication	gsung ’bum (Kazi)Vol.V, 651–654

Text 48

Title	ngo mtshar rtogs brjod brda' gsang nor bu'i me long
Author	Mi pham rnam rgyal
Details	Stein 1959: 71 & Schuh 1973: 144
Publication	gsung ’bum (Kazi)Vol.V, 654–656

Text 49

Title	hor 'dul gsol 'debs dpa' bo'i gad rgyang
Author	Mi pham rnam rgyal
Details	Stein 1959: 71 & Schuh 1973: 145
Publication	gsung ’bum (Kazi)Vol.V, 656–658

Text 50

Title	ge sar skyes bu chen po rdo rje tshe rgyal gyi bskang gsol 'dod

	dgu myur 'grub
Author	Mi pham rnam rgyal
Details	Stein 1959: 72 & Schuh 1973: 145
Publication	gsung ’bum (Kazi)Vol.V, 658–667

Text 51

Title	-
Author	Mi pham rnam rgyal
Details	Stein 1959: 72 & Schuh 1973: 146
Publication	gsung ’bum (Kazi)Vol.V, 667–668

Text 52

Title	wer ma'i gsol lo chen po'i bro yis las mtha' shin tu zab pa
Author	Mi pham rnam rgyal
Details	Schuh 1973: 146
Publication	gsung ’bum (Kazi)Vol.V, 668–669

Text 53

Title	ge sar rgyal po la bsten nas lcag tshan yid bzhin nor bu sgrub pa
Author	Mi pham rnam rgyal
Details	Stein 1959: 72 & Schuh 1973: 146
Publication	gsung ’bum (Kazi)Vol.V, 669–672

Text 54

Title	ge sar rgyal po'i g.yang sgrub yid bzhin nor bu bsam 'phel

Author	Mi pham rnam rgyal
Details	Stein 1959: 72 & Schuh 1973: 147
Publication	gsung ’bum (Kazi)Vol.V, 672–678

Text 55

Title	ge sar rgyal po'i g.yang gug srid zhi'i dwangs bcud sdud pa'i nor bu
Author	Mi pham rnam rgyal
Details	Stein 1959: 72 & Schuh 1973: 147
Publication	gsung ’bum (Kazi)Vol.V, 678–680

Text 56

Title	ge sar gter bdag wer ma'i bskang ba nor bu rgyas pa'i sprin chen
Author	Mi pham rnam rgyal
Details	Stein 1959: 72 & Schuh 1973: 148
Publication	gsung ’bum (Kazi)Vol.V, 680–684

Text 57

Title	-
Author	Mi pham rnam rgyal
Details	Stein 1959: 72 & Schuh 1973: 148
Publication	gsung ’bum (Kazi)Vol.V, 684–684

Text 58

Title	bse ru 'od ldan dkar po'i zab gsang snyan brgyud shog dril ma

Author	Mi pham rnam rgyal
Details	Stein 1959: 72 & Schuh 1973: 148
Publication	gsung ’bum (Kazi)Vol.V, 684–686

Text 59

Title	snang gsal wer ma'i bsang mchod kun gsal nor bu'i me long
Author	Mi pham rnam rgyal
Details	Stein 1959: 72 & Schuh 1973: 149
Publication	gsung ’bum (Kazi)Vol.V, 686–687

Text 60

Title	-
Author	Mi pham rnam rgyal
Details	Stein 1959: 72 & Schuh 1973: 149
Publication	gsung ’bum (Kazi)Vol.V, 691–692

Text 61

Title	-
Author	Mi pham rnam rgyal
Details	Schuh 1973: 149
Publication	gsung ’bum (Kazi)Vol.V, 687–688

Text 62

Title	rlung rta gsol bsdus
Author	Mi pham rnam rgyal

Details	Schuh 1973: 149
Publication	gsung ’bum (Kazi)Vol.V, 688–688

Text 63

Title	bod yul seng chen rgyal po la brten pa'i/_bsod nams rlung rta bskyed pa'i cho ga skal bzang snying gi thig le
Author	Mi pham rnam rgyal
Details	Stein 1959: 72 & Schuh 1973: 150
Publication	gsung ’bum (Kazi)Vol.V, 688–691

Text 64

Title	rdo rje'i seng chen rgyal po la brten 'brel rlung rta bskyed pa'i cho ga
Author	Mi pham rnam rgyal
Details	Stein 1959: 72 & Schuh 1973: 150
Publication	gsung ’bum (Kazi)Vol.V, 692–699

Text 65

Title	ma sang dgra grub
Author	Mi pham rnam rgyal
Details	Schuh 1973: 150
Publication	gsung ’bum (Kazi)Vol.V, 699–701

Text 66

Title	phud mchod phywa g.yang sprin chen

Author	Mi pham rnam rgyal
Details	Schuh 1973: 150
Publication	gsung ’bum (Kazi)Vol.V, 701–702

Text 67

Title	dgra 'dul nor bu'i snying tig
Author	Mi pham rnam rgyal
Details	Stein 1959: 72 & Schuh 1973: 151
Publication	gsung ’bum (Kazi)Vol.V, 702–703

Text 68

Title	dgra bla yus gzhug
Author	Mi pham rnam rgyal
Details	Schuh 1973: 151
Publication	gsung ’bum (Kazi)Vol.V, 703–704

Text 69

Title	ge sar nor bu'i phrin bcol rdo rje'i gad rgyang
Author	Mi pham rnam rgyal
Details	Schuh 1973: 151
Publication	gsung ’bum (Kazi)Vol.V, 704–705

Text 70

Title	-
Author	Mi pham rnam rgyal

Details	Schuh 1973: 151
Publication	gsung ’bum (Kazi)Vol.V, 705–708

Text 71

Title	ge sar gsol 'debs
Author	Mi pham rnam rgyal
Details	Schuh 1973: 151
Publication	gsung ’bum (Kazi)Vol.V, 708–708

Text 72

Title	ge sar rgyal po'i gsol mchod
Author	Mi pham rnam rgyal
Details	Stein 1959: 73 & Schuh 1973: 151
Publication	gsung ’bum (Kazi)Vol.V, 708–709

Text 73

Title	ge sar nor sgrub man ngag
Author	Mi pham rnam rgyal
Details	Stein 1959: 73 & Schuh 1973: 152
Publication	gsung ’bum (Kazi)Vol.V, 709–710

Text 74

Title	ge sar srog gi 'khor lo
Author	Mi pham rnam rgyal
Details	Schuh 1973: 152

Publication	gsung ’bum (Kazi)Vol.V, 710–711

Text 75

Title	gsang ba lha mo sgrub pa
Author	Mi pham rnam rgyal
Details	Schuh 1973: 152
Publication	gsung ’bum (Kazi)Vol.V, 711–711

Text 76

Title	ge sar rgyal po'i bdang sdud
Author	Mi pham rnam rgyal
Details	Stein 1959: 73 & Schuh 1973: 152
Publication	gsung ’bum (Kazi)Vol.V, 712–712

Text 77

Title	wer ma'i lha bsang ring mo dgra bla'i dpa' glu
Author	Mi pham rnam rgyal
Details	Stein 1959: 73 & Schuh 1973: 152
Publication	gsung ’bum (Kazi)Vol.V, 712–717

Text 78

Title	-
Author	Mi pham rnam rgyal
Details	Schuh 1973: 153
Publication	gsung ’bum (Kazi)Vol.V, 717–722

Text 79

Title	pho lha yo bcos
Author	Mi pham rnam rgyal
Details	Schuh 1973: 153
Publication	gsung ’bum (Kazi)Vol.V, 722–723

Text 80

Title	-
Author	Mi pham rnam rgyal
Details	Schuh 1973: 153
Publication	gsung ’bum (Kazi)Vol.V, 723–724

Text 81

Title	-
Author	Mi pham rnam rgyal
Details	Schuh 1973: 153
Publication	gsung ’bum (Kazi)Vol.V, 724–725

Text 82

Title	seng chen ge sar nor bu'i gsol mchod phrin las lhun grub
Author	Mi pham rnam rgyal
Details	Stein 1959: 73 & Schuh 1973: 153
Publication	gsung ’bum (Kazi)Vol.V, 725–728

Text 83

Title	ge sar gsol bsdus
Author	Mi pham rnam rgyal
Details	Stein 1959: 73 & Schuh 1973: 153
Publication	gsung ’bum (Kazi)Vol.V, 728–728

Text 84

Title	dgra bla'i rgyal po ge sar gyi rgyung gsol bsam don lhun 'grub
Author	Mi pham rnam rgyal
Details	Stein 1959: 73 & Schuh 1973: 154
Publication	gsung ’bum (Kazi)Vol.V, 728–729

Text 85

Title	gsol mchod phrin las myur 'grub
Author	Mi pham rnam rgyal
Details	Stein 1959: 73 & Schuh 1973: 154
Publication	gsung ’bum (Kazi)Vol.V, 731–750

Text 86

Title	ge sar rdo rje tshe'i rgyal po'i gzhung dang man ngag gi skor
Author	Mi pham rnam rgyal
Details	Stein 1959: 73 & Schuh 1973: 154–156
Publication	gsung ’bum (Kazi)Vol.V, 751–759

Text 87

Title	g.yang sgye drub lugs
Author	Mi pham rnam rgyal
Details	Schuh (1973: 156)
Publication	gsung ’bum (Kazi)Vol.V, 759–761

Text 88

Title	-
Author	Mi pham rnam rgyal
Details	Stein 1959: 73ff. & Schuh 1973: 156
Publication	gsung ’bum (Kazi)Vol.V, 761–763

Text 89

Title	-
Author	Mi pham rnam rgyal
Details	Stein 1959: 74 & Schuh 1973: 156
Publication	gsung ’bum (Kazi)Vol.V, 765–765

Text 90

Title	'dzam gling dung zla dkar po 'bum pa rgya tsha zhal dkar gyi phrin las rdo rje'i rlung shugs
Author	Mi pham rnam rgyal
Details	
Publication	gsung ’bum (Kazi)Vol.V, 767–769

Text 91

Title	sga bde'i gsol bsdus dgra bgegs dpung 'joms
Author	Mi pham rnam rgyal
Details	Stein 1959: 74 & Schuh 1973: 157
Publication	gsung ’bum (Kazi)Vol.V, 771–772

Text 92

Title	ge sar rgyal po'i g.yang bod phywa g.yang 'gugs pa'i lcags kyu
Author	Mi pham rnam rgyal
Details	Stein 1959: 74 & Schuh 1973: 157
Publication	gsung ’bum (Kazi)Vol.V, 773–776

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Yang 1993 — Yang En-hung, *The forms of Chanting Gesar and the Bon Religion in Tibet*. In: Anthropology of Tibet and the Himalaya, Ed. Charles Ramble & Martin Brauen, Ethnologische Schriften Zürich, Zürich, 1993—*Depicts the Bon aspects in the Gesar*

tradition centered around the epic and the rituals such as mirror divination.

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3 Translations of selected Gesar rituals

3.1 The Accomplisher of Aspirations

3.1.1 Introduction

The following text, *bSam pa'i don grub ma*, is purificatory smoke offering (*bsangs mchod*) to Gesar. The original manuscript was acquired in Mongolia by Gezá Bethlenfalvy of the Hungarian Academy of Sciences who kindly made it available to me. The dimensions of the folios are 15,7 cm x 7cm and those of the hand-written text are 13,9cm x 5cm, except for the first folio which only has two lines written in the middle of the page. The text is versified. There is unfortunately no mention of its author, nor any indication of its author's background in terms of lineage and tradition. It is likewise difficult to date it with any certainty. The paper it is written on is quite recent but since it is obvious that the text has been copied or dictated, this, in itself, cannot be considered to be meaningful regarding the date of the ritual. A few phonological peculiarities show that the text was probably hastily dictated to the scribe of the manuscript, without any meticulous correction or rigorous editing: (1) there are a few scribal errors affecting the morphology of verbs—for instance, the secondary suffix *sa* is repeatedly added to verbal stems, even when this leads to phonological inconsistencies, i.e. *bsrungs tu gsol* instead of *bsrung tu gsol* [see f.2b,8]; (2) an instrumental *yis* is used for an emphatic particle *ni* [see f.1b,6]. The following elements also indicate that this manuscript was most probably intended for personal use: (1) the paper used is very thin—it seems to have been taken from an exercise notebook. Usually,

thicker kinds of paper are used to preserve religious texts. (2) A certain number of abbreviations are used: a cross (X) indicates the omission of a term that is repeated on several occasions [*bsangs* in f.3a,6–3b,7 and *bkra shis shog* or *shis shog* in f.4b,3]; *tshogs* [f.3a,6], *thams cad* [f.3a,8;4a,3 & 4], *rnams* [f.4a,8], *legs* [f.4b,2], and *bkra shis* [f.4b,2] are abbreviated. (3) The punctuation, which is not always consistent, is kept to a minimum.

The Mongolian origin of the text is confirmed by a few phonological deviations that consistently happen throughout the text. ‘Gesar’ is spelt *ge ser* instead of *ge sar* [see f.1a,1; 1b,1; 1b,6; 2a,4; 2b,8; 3b,3; 3b,4 (3 times); 3b,5; 4a,1]. Some consistent vocalic substitutions are also found, such as the vowel “*e*” that is occasionally used for “*i*”: *de reng* instead of *de ring* [see f.4b,1], or *bkra shes* instead of *bkra shis* [4b,6] although *bkra shis* is also found three lines above [see f.4b,3].

3.1.2 Edition

1 [f.1a]།གེ་སེར་རྒྱལ་པོ་ལ་བསངས་མཆོད་འབུལ་ཚུལ་བསམ་པའི་དོན་གྲུབ་མ་༏བཞུགས་སོ།

2 [f.1b]།།ན་མོ་གུ་རུ་མ་ཉྫུ་གྷོ་ཥ་ཡ།[17]

3 འདིར་གེ་སེར་རྒྱལ་པོ་ལ་བསངས་མཆོད་འབུལ་བར་འདོད་པས།

4 བསངས་རྫས་གསེར་སྐྱེམས་སོགས་ལེགས་པར་བཤམ་ལ་

5 རང་ཡི་དམ་ལྷའི་ང་རྒྱལ་ལྡན་པའི། སྔགས་དྲུག་དང་ཕྱག་རྒྱ་དྲུག་གིས་བྱིན་གྱིས་བརླབས་ཏེ།

[17] The text has *mañjughoṣaya* instead of *mañjughoṣāya*.

6 ཀྱཻ། བླ་མ་ཡི་དམ་དཀོན་མཆོག་གསུམ།

7 །རྒྱུད་སྡེ་བཞི་ཡི་ལྷ་ཚོགས་དང་།

8 །དཔའ་བོ་མཁའ་འགྲོ་ཆོས་སྲུངས་སོགས།

9 །ཡུལ་ལྷ་གཞི་བདག་གནས་འདིར་གཤེགས།

10 །ཁྲིད་པར་གེ་སེར་རྒྱལ་པོ་ནི།[18]

11 །དཔའ་བོ་[19]སུམ་ཙུ་སོ་གསུམ་དང་།

12 །སྣ་འདྲེན་གསུམ་བརྒྱ་སྲུངས་མ་[20]སོགས།

13 །འཁོར་བཅས་གནས་འདིར་གཤེགས་སུ་གསོལ།

14 །གཤེགས་ནས་མདུན་གྱི་ནམ་མཁའ་ལ།

15 །རང་རང་འདོད་པའི་[f.2a]།གདན་ལ་བཞུགས།

16 །བདག་ཅག་ཡོན་མཆོད་འཁོར་བཅས་ཀྱིས།

17 །སྒོ་གསུམ་དང་བས་འདུད་པར་བགྱི།

18 །དངོས་བཤམས་ཡིད་ཀྱིས་སྤྲུལ་པ་[21]ཡི།

19 །ཉེར་སྤྱོད་འདོད་ཡོན་རྣམ་ལྔ་དང་།

20 །རྒྱལ་སྲིད་སྣ་བདུན་རྫས་བརྒྱད་དང་།

21 །གསེར་སྐྱེམས་བདུད་རྩིའི་རྒྱ་མཚོ་མཆོད།

22 །བླ་མ་ཡི་དམ་ཆོས་བསྲུང་ཚོགས།

23 །ཁྲིད་པར་གེ་སེར་རྒྱལ་པོ་དང་།

24 །དཔའ་བོ་སུམ་ཙུ་སྲུངས་མ་སོགས།

25 །བརྩེ་བའི་ཐུགས་ཀྱིས་བཞེས་སུ་གསོལ།

26 །བཞེས་ནས་བདག་ཅག་ཡོན་མཆོད་ཀྱི།

27 །འདོད་པའི་རེ་བསྐོད་ལས་རྣམས་སྒྲུབ།

28 །གཉེར་དུ་གཏད་དོ་འཁོར་བཅས།

29 །སྐད་ཅིག་གཡེལ་བ་[f.2b]མེད་པར་མཛོད།

30 །ཀྱཻ་ཀི་ཀི་ལ་སྭོ་སྭོ་སྭོ།

31 །ཀི་མཛོད་གཉན་གྱི་སྤྲུལ་པ་ཁྲོད།

[18] MS: *rgyal po yis*. The instrumental particle does not make sense here and is probably a scribal error. One expects *ni* or *dang* since the verb *gshegs* is *tha mi dad pa*. Cf. SDG 23–24.
[19] MS: *dba' po*.
[20] MS: *srungs ma*.
[21] MS: *sbrul pa*.

32 །སྡང་བའི་ཡུལ་དུ་དམག་སྣ་དྲངས།

33 །ཉི་མའི་རྨོག་མོ་དབུ་ལ་གྱོན།

34 །ཟླ་བའི་ཕུབ་མོ་ཕྲག་པ་གཟར།

35 །སྐར་མའི་ཁྲབ་ནི་ལུས་ལ་གྱོན།

36 །སྨྱུར་མགྱོགས་གློག་གི་རྟ་ལ་ཆིབས།

37 །རྒྱུག་རྒྱུག་དགྲ་ཡི་ཡུལ་ཏུ་རྒྱུག།

38 །དགྲ་བོ་ལ་སོད་དགྲའི་ནོར་ལོང་།

39 །བདག་ལ་སྲུངས་ཞིག་རྟག་ཏུ་སྐྱོབས།

40 །ཚེ་ལ་སྲུངས་ཞིག་བདག་ལ་སྐྱོབས།

41 །དམག་དཔུང་ཐམས་ཅད་རྟག་ཏུ་སྐྱོབས།

42 །སེམས་ཅན་ཐམས་ཅད་བསྲུང་[22]ཏུ་གསོལ།

43 །ཀྱཻ༔གེ་སེར་རྒྱལ་པོ་འཁོར་བཅས་ཀྱིས།།

44 [f.3a]ཕས་རྒོལ་རྫོད་པ་ཉེར་ཞི་ཞིང་།

45 །སངས་རྒྱས་བསྟན་པ་རྒྱས་པར་སྐྱོང་།

46 །མི་ཕྱུགས་ནད་རིམས་ཞི་བར་མཛོད།

47 །དྲི་ཞིམ་སྤོས་སྣ་ཕྱེ་མར་དང་།

48 །ཟས་ཕུད་ལ་སོགས་ཡེ་ཤེས་མེར།

49 །བསྲིགས་པའི་དུད་སྤྲིན་ཁྲབ་པ་འདེབས།

50 །བསང་འོས་ཐམས་ཅད་བསང་བའི་ཕྱིར༔

51 ༔དེ་རིང་བསངས་[23]ཀྱི་མཆོད་པ་འབུལ།

52 །རྩ་བརྒྱུད་བླ་མ་ཐམས་ཅད་བསངས།

53 །ཡི་དམ་ཞི་ཁྲོའི་ལྷ་ཚོགས་བསངས།

54 །དུས་གསུམ་རྒྱལ་བ་སྲས་བཅས་བསངས།[24]

55 །ཉན་རང་དགྲ་བཅོམ་འཕགས་ཚོགས་བསངས།

56 །དཔའ་བོ་མཁའ་འགྲོ་མ་རྣམས་བསངས།[24]

57 །ཆོས་སྐྱོང་བསྲུང་མ་ཐམས་ཅད་བསངས།[24]

[22] MS: *bsrungs.*
[23] MS: *sangs*.
[24] MS: X (for *bsangs*).

58 །རྒྱལ་པོ་སྐུ་ལྔ་འཁོར་བཅས་བསངས།[24]

59 །ལྷ་སྲིན་སྡེ་བརྒྱད་ཐམས་ཅད་བསངས།[24]

60 །ཚེ་རིང་མཆེད་ལྔ་བསྟན་སྐྱོང་བསངས།[24]

61 །ལྷ་ཀླུ་ས་བདག་གཞི་བདག་བསངས།[24]

62 །བསང་[f.3b]ངོ་གེ་སེར་རྒྱལ་པོ་བསངས།[24]

63 །དམག་དཔོན་དཔའ་བོ་སོ་གསུམ་བསངས།[24]

64 །རྒྱལ་པོ་དམག་གི་རྒྱལ་པོ་བསངས།[21]

65 །རྗེས་སུ་འབྲང་བའི་དགེ་འཕན་བསངས།[24]

66 །ཕར་ལ་འགྲོ་བའི་སྐྱེལ་མ་བསངས།[24]

67 །ཚུར་ལ་འོང་བའི་བསུ་མ་བསངས།[24]

68 །གར་འདུགས་[25]བརྟན་པའི་གཞི་བདག་བསངས།[24]

69 །སྐྱོང་གྲོགས་བྱེད་པའི་གེ་སེར་བསངས།[24]

70 །རྒྱལ་ཁ་འཛིན་པའི་གེ་སེར་བསངས།[24]

71 །དཔལ་རྩེ་ཆེན་པོ་གེ་སེར་བསངས།[24]

72 །གོ་ཁྲབ་སྲ་བའི་གེ་སེར་བསངས།[24]

73 །མཚོན་ཆ་རྣོ་བའི་གེ་སེར་བསངས།[24]

74 །འོག་ཏ་མགྱོགས་པའི་དགྲ་ལྷ་བསངས།[24]

75 །དགྲ་དཔུང་འཇོམས་པའི་སྒྲ་ལྷ་བསངས།[24]

76 །རྐྱང་[26]སྐུ་གཡང་པ་ཏ་གཡང་བསངས།[24] [27]

77 །དཔལ་འབྱོར་འཇོམ་པའི་དགྲ་ལྷ་བསངས།

78 །སྐྱོན་གསུམ་འཇོམས་པའི་དགྲ་ལྷ་བསངས།[24]

79 །བསམ་དོན་ཡིད་བཞིན་འགྲུབ་པར་མཛོད།

80 །གསོལ་སོ་འཆིངས་སོ་ལྷ་རྒྱལ་ལོ།

81 །འབུལ་ལོ་མཆོད་དོ་ལྷ་རྒྱལ་ལོ།

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[25] MS: *'drug*.
[26] MS: *brkyang*.
[27] This verse has probably been misplaced and should come right after SDG 78 since it disrupts the epistrophe formed by SDG 75,77,78.

82 །འཕོང་བ་སྟོད་དོ་ལྷ་རྒྱལ་ལོ།

83 །ཀྱེ་སྨོ་[f.4a]ཆེའོ་ལྷ་རྒྱལ་ལོ།

84 །སྨོ་སྨོ་ཆེའོ་ལྷ་རྒྱལ་ལོ།

85 །རྒྱལ་ལོ་རྒྱལ་ལོ་ལྷ་རྒྱལ་ལོ།

86 །གེ་སེར་རྒྱལ་པོ་དགྲ་ལས་རྒྱལ།

87 །གནོད་བྱེད་སྲིན་པོ་ཐལ་པར་རློག།

88 །མི་ནད་ཕྱུགས་ནད་ཐམས་ཅད་བཟློག།

89 །བཀྲིས་སྐྱོམ་དབུལ་ཕོངས་ལས་གྲོལ་ཏེ།

90 །དུས་མིན་འཆི་བའི་འཇིགས་ཀུན་བཟློག།

91 །སྡིག་སྒྲིབ་བར་ཆད་ཀུན་ཞི་ཞིང་།

92 །བདུད་བཞིའི་གནོད་པ་ཐམས་ཅད་བཟློག།

93 བྷྱོཿབྷྱོཿསྲུང་བའི་དགྲ་ལ་བྷྱོཿ

94 བྷྱོཿབྷྱོཿགནོད་པའི་བགེགས་ལ་བྷྱོཿ

95 བཟློག་བསྒྱུར་འཕྲིན་ལས་དུས་ལ་བབ།

96 །བཅོལ་བའི་འཕྲིན་ལས་འགྲུབ་པར་མཛོད།

97 །སངས་རྒྱས་བསྟན་པ་རྒྱས་པ་དང་

98 །རྒྱལ་སྲིད་རི་བོ་ལྟར་བརྟན་ཅིང་

99 །བདག་ཅག་ཡོན་མཆོད་འཁོར་བཅས་ཀྱི།།

100 ༈འཕྲིན་ལས་རྣམ་བཞི་འགྲུབ་པར་མཛོད།

101 །ཕྱོགས་བཅུའི་ཕུན་ཚོགས་གཡང་ཆགས་རྣམས།

102 [f.4b]དེ་རིང་ཕྱྭ་དང་གཡང་དུ་ལོན།[28]

103 །འདོད་དགུས་མ་ལུས་ཡིད་བཞིན་སྩོལ།

104 །ཟས་ནོར་ལོངས་སྤྱོད་ཆར་ལྟར་ཕོབ༈

105 ༈དགེ་ལེགས་འབྱུང་བའི་བཀྲ་ཤིས་ཤོག།

106 །བར་ཆད་ཞི་བའི་བཀྲ་ཤིས་ཤོག།

107 །མཐུན་རྐྱེན་འགྲུབ་པའི་བཀྲ་ཤིས་ཤོག།

[28] MS: *len*.

108 །མཐུ་སྟོབས་ཅན་གྱི་བཀྲ་ཤིས་ཤོག།

109 །བསོད་ནམས་དར་རྒྱས་རི་རྒྱལ་ལྷུན་པོ་བཞིན།

110 །སྙན་གྲགས་ཆེན་པོས་ནམ་མཁའ་བཞིན་དུ་ཁྱབ།

111 །ཚེ་རིང་ནད་མེད་གཞན་དོན་ལྷུན་གྱིས་གྲུབ།

112 །ཡོན་ཏན་རྒྱ་མཚོ་མཆོག་གི་བཀྲ་ཤིས་[29]ཤོག།

113 །ཞེས་སོགས་ཀྱི་བཀྲ་ཤིས་ཀྱིས་བརྒྱན་པར་བྱའོ། །འགྲོ་བ་ཐམས་ཅད་ཕན་ལ་པར་གྱུར་ཅིག།   སརྦ་མངྒ་ལམ།།

3.1.3 Translation

1 “The Accomplisher of Aspirations”, a method to offer a smoke ritual to King Gesar[30]

[1. Homage to the guru]

2 Homage to the guru Mañjughoṣa!

[2. Preparation of the offering substances]

3–4 Now, those who want to offer a smoke ritual to King Gesar should prepare in the right way the substances for the purification by means of smoke, the offering of the golden beverage, and so on.

[3. Receiving the yidam’s empowering blessings]

5 One receives the empowering blessings by means of the six *mantras* and six *mudras* connected with the confidence of being one’s own yidam, [proceed with the offering itself].

[4. Invocation and invitation of the gurus, yidams, and protectors]

6 *kye*! *kye*! Guru, yidam, three jewels,

[29] MS: *bgra shes*.

[30] The Tibetan text consistently reads *ge ser*.

7 Hosts of deities of the four classes of *tantras*,[31]

8 *Ḍāka*s, *ḍākinī*s, *dharmapāla*s, and so on,

9 Local gods (*yul lha*) and spirits owning [this] land (*gzhi bdag*), come here!

10 In particular, King Gesar,

11–13 Together with your retinue (*’khor bcas*) of thirty-three knights (*dpa’ bo*),[32]

Three hundreds commanders (*sna ’dren*), guards, and so on,

Please come to this place!

14 Having come [here], in the sky in front of us,

15 Each of you, please be seated!

[5. Homage]

16 We, patrons, *bla ma*s (*yon mchod*),[33] and their retinue,

17 Will bow [to you] with [our] pure three doors.[34]

[6. Offering of the visualized substances]

18 The [offering] substances prepared (*dngos bshams*) and imagined:

19 The five sorts of desirable objects (*’dod yon rnam lnga*) which are an enjoyment (*nyer spyod*) [for the senses],

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[31] This refers to *kriya*, *carya*, *yoga* and **anuttarayogatantras*.

[32] The passage beginning at [SDG 23–25] mentions thirty *dpa’ bo*. It is probable that the *dpa’ bo sum cu so gsum* mentioned in this verse is a mistake or at least only occurs *metri causa*. Instead of /*khyad par ge ser gyal po yis*//*dpa' bo sum cu so gsum dang*//*sna 'dren gsum brgya srungs ma sogs*//*'khor bcas gnas 'dir gshegs su gsol*/ as it is found in the manuscript, /*khyad par ge ser gyal po ni*//*dpa' bo sum cu srungs ma dang*//*sna 'dren gsum brgya srungs ma sogs*//*'khor bcas gnas 'dir gshegs su gsol*/ would be preferable.

[33] For the translation of *yon mchod* as a copulative compound, see Ruegg 1991 & 1995: 28–30.

[34] The three doors (*sgo gsum*) represent the body (*lus*), speech (*ngag*), and mind (*yid*). In the present context, this means that homage is paid in deed, word, and thought, insisting hereby on the completeness of the action performed.

20 The seven royal treasures of a universal monarch (*rgyal srid sna bdun*), the eight auspicious substances (*rdzas brgyad*),

21 The supreme ocean of ambrosia (*bdud rtsi*/*amṛta*), namely, the offering of the golden beverage (*gser skyems*),

22 Guru, yidam, hosts of *dharmapāla*s,

23 In particular, King Gesar, [together with your]

24 Thirty knights (*dpa' bo sum cu*), guards, and so on,

25 With a caring and loving mind, please accept (*bzhes su gsol*) them!

[7. Authentication of the ceremony-master by the lineage (gurus, yidams and *dharmapāla*s)]

26–27 Having accepted them, fulfil the wishes

As desired by our benefactors and recipients, and accomplish all [necessary] actions.

28–29 Entrust him as your caretaker. Do not let him and his followers

Be heedless for a single moment!

[8. Gesar invocation, exhortation and supplication]

30 Kyi ki ki la swo swo swo![35]

31 Ki![36] Perform your action! You, the manifestation of the *gnyan*,

32 Assist [our] armies in the hostile lands,

33 Put on your head the helmet of the sun,

---

[35] This is a war cry, probably of Bon origin (see Stein 1972: 207). In the present case, the formulation in seven *pādas* of the war cry probably occurs *metri causa*. Another frequent version: *ki ki bswo bswo la bswo*. Gesar's mantra also includes it. This war cry is also found in pre-Buddhist texts: "*ki bswo che bo*! May the gods win!"—see Clemente 1994: 130. Bellezza 2008: 320 explains: "The origination myth begins with the famous Bon word of invocation *bswo*, as do many ritual texts for the native Tibetan pantheon. The use of this word has crossed over into the Buddhist tradition as well."

[36] This is a short version of the war cry, in the way of an interjection.

34 Hang on your shoulder the shield of the moon,

35 Let the coat of mail of the stars cover your body,

36 Mount your steed of the quick lightning flash,

37 Hasten, hasten, hasten to the land of our enemies!

38 Slay [our] enemies, take the enemy's wealth,

39 Defend us! At all times, protect us!

40 Defend our lives! Protect us!

41 Protect all our armies at all times!

42 Please defend all sentient beings!

43 Kyi! King Gesar, together with your retinue,

44 Completely pacify [any] dispute and quarrel,

45 Protect Buddha's teaching in every respect,

46 Pacify infectious diseases [plaguing] human beings and animals.

[9. Purification ritual]

47–49 With these pervasive smoke clouds of that which is burnt in the fire of primordial knowing (*ye shes mer*),

Such as the kinds of incense whose fragrance is excellent (*dri zhim spos sna*),

The butter-flour (*phye mar*),[37] and the best food (*zas phud*),

50–51 In order to purify everything that is worthy to be purified,

Today we present [to you] this offering of a smoke ritual.

52 Lineages gurus, may everything be purified![38]

---

[37] Regarding 'butter-flour' offerings (*phye mar*), see Nebesky 1998: 362.

[38] In a Bon context, Karmay and Ramble translate the verb *bsang* by the expression 'be purified' (see Karmay 1998: 404–405 & Ramble 1998: 130–131). Since this is, however, a Buddhist ritual, one has to take into account that deities who transcend the world cannot be defiled, as opposed to

53 Yidams and hosts of peaceful and wrathful deities, may [everything] be purified!

54 Buddhas of the three times together with your sons, [the *Bodhisattvas*], may [everything] be purified!

55 Noble *śravakas*, *pratyekabuddhas* and *arhats*, may [everything] be purified!

56 *Ḍākas*, *ḍākinīs*, may [everything] be purified!

57 *Dharmapālas*, all protectors, may [everything] be purified!

58 Five bodies of the King together with his retinue, may [everything] be purified!

59 Eight classes of gods and demons, may [everything] be purified!

60 Five sisters of longevity, protectors of the teaching, may [everything] be purified!

61 Gods and *nāgas*, lords of the earth (*sa bdag*), local deities, may [everything] be purified!

62 We purify [everything]! King Gesar, may [everything] be purified!

63 Warlords, thirty-three *ḍākas*, may [everything] be purified!

64 King of the battling kings, may [everything] be purified!

65 Banner of virtue for your followers, may [everything] be purified!

66 [Protector] escorting those who go to the other side, [*nirvāṇa*], may [everything] be purified!

---

worldly demons, spirits, etc. I therefore translate *bsangs* here by '[may everything be] purified', cf. *pāda* 50. I would like to thank Dr. Ramble and Prof. Tauscher for their suggestions regarding the translation of *bsangs* in the present context.

67 [Protector] escorting those who come to this side, [*saṃsāra*], may [everything] be purified!

68 Lord of the land (*gzhi bdag*) of stability [when] the camp (*gar*) falls into pieces (*’drugs*), may [everything] be purified!

69 Gesar, helper of thousands, may [everything] be purified!

70 Gesar who helps us secure victory [over the enemy], may [everything] be purified!

71 Gesar, pinnacle of absolute splendour, may [everything] be purified!

72 Gesar who is the invulnerability (*sra ba*) of [our] armor (*go khrab*), may [everything] be purified!

73 Gesar who is the sharpness of [our] blade, may [everything] be purified!

74 *dGra lha* who is the speed of the racehorse, may [everything] be purified!

75 *dGra lha* of the victory over the battalions of enemies, may [everything] be purified!

76 Blessing of the horse symbolizing the transmutation of everything, from bad to good, rKyang [bu kha dkar]’s[39] body (*sku*), may [everything] be purified![40]

[39] I read *rkyang* (Gesar’s horse, see n.40 below) here instead of *brkyang* ‘stretched, raised’ as it is spelt in the text. The symbolism of the horse is central in this verse, as *rta g.yang* refers to the vitality of *rlung rta*. Norbu 1997: 69 elucidates this term in the following way: “. . . It [*rlung rta* or *klung rta*] seems to refer to the transmutation of every thing that depends on five elements from negative to positive, from good to bad, from misfortune to good fortune, from baleful portents to auspicious signs, from poverty to prosperity, and it implies that this should ensue with the greatest speed.” See also Karmay 1993a, for iconographic aspects of the Gesar *rlung rta* flags. A *rkyang* (*equus kyang*) is a hemione, a kind of Tibetan wild horse (see Stein 1959: 537–539).

[40] The verse above assumes that one is familiar with the *sgrung* (’tale’ or ‘legend’), since Gesar’s horse, rKyang bu kha dkar figures here among the *dgra blas*, which stresses rKyang bu kha dkar’s divine nature and importance. About Gesar’s horse, see Stein 1959: 537–542.

77 *dGra lha* who gathers glory and riches, may [everything] be purified!

78 *dGra lha* of victory over the three defects (*skyon gsum*), may [everything] be purified!

79 Please accomplish our wishes just as desired!

80 We supplicate you! We are bound [by means of our oath]! May the gods be victorious![41]

81 We offer, we pay homage [to you]. May the gods be victorious!

82 We glorify (*stod*) the archer (*'phong ba*). May the gods be victorious!

83 *kye*! [You] are the great pinnacle (*spo*).[42] May the gods be victorious!

84 [You] are the great pinnacle of pinnacles. May the gods be victorious!

85 May the gods be victorious! May the gods be victorious! May the gods be victorious!

[10. Ritual of suppression of negativities (*bzlog pa*)]

86 King Gesar, be victorious over [all] enemies.

87 Destroy into ashes the *srin po* who cause harm,

88 Suppress all epidemics affecting human beings and cattle,

89 Make us free from hunger, thirst and poverty,

90 Suppress all fears of an untimely death,

91 Completely pacifying and cutting through negativities and obscurations,

92 Suppress all the harm caused by the four demons!

93 *bhyo bhyo* for all hostile forces, *bhyo*

---

[41] For reasons explained in chapter 5.3.3 where the terms *lha* and *bla* are discussed, it is highly probable that *lha* is a Buddhist alteration of the pre-Buddhist term *bla* as in the case of *dgra lha*/*sgra bla*.

[42] *spo* can also be understood as 'clan'.

94 *bhyo bhyo* for all obstacles which cause harm, *bhyo*

95 The time has come for the activity of suppressing and banishing [harmful spirits].

[11. Exhortation to perform the four appointed activities]

96 Fulfill the activities (*’phrin las*) you have been appointed to perform,

97 Spread Buddha’s teaching and

98 Ensure that the kingdom is [as stable] as a mountain.

100 Accomplish the four activities [for the benefit] of

99 Us, patrons, *bla ma*s (*yon mchod*), and their retinue.

101–102 Catch today the great abundance and prosperity (*g.yang*) produced in the ten directions,

Within the [principle of] good fortune (*phywa*) and prosperity (*g.yang*).

103 Bestow all that is wished for just as it is desired.

104 Make food, wealth, and all objects of enjoyment fall like rain.

105 May there be the good fortune of future virtue!

106 May there be the good fortune of obstacles being appeased!

107 May there be the good fortune of favorable circumstances!

108 May there be the good fortune of having power and strength!

[12. Dedication of merit and verses of aspirations][43]

109 [May] merit spread and increase [and become] like Mount Meru!

110 [May] your great fame be [all-]pervading, like space!

[43] The following closing verses (109-112) are composed of nine syllables instead of seven as is the rest of the text.

111 May longevity, health, and benefits for others spontaneously come to be!

112 May the goodness of the sublime ocean of your qualities come to be!

113 One should enhance [this ritual worship] with the auspiciousness of such [concluding verses of aspiration]. May this be of benefit for all sentient beings. *Sarva maṅgalam*.

3.2 mDo mKhyen brtse,[44] The Wheel of Weapons [forged from] Meteoric Iron (Text 12)

3.2.1 Introduction

The following text is a *gtor bzlog*, a ritual to dispel, turn away, and send back negativities caused by evil spirits. The beginning of the ritual is marked by the influence of rDzogs chen.

3.2.2 Edition

1 [537]དགྲ་འདུལ་སེང་ཆེན་རྒྱལ་པོའི་གཏོར་བཟློག་བསྡུས་པ་གནམ་ལྕགས་མཚོན་གྱི་འཁོར་ལོ་ཞེས་བྱ་བ་བཞུགས

2 [538] ཧཱུྃ་

3 རིག་སྟོང་སྤྲོས་བྲལ་ཆོས་སྐུའི་མཁའ་དབྱིངས་ལས༔ 4 རྩལ་སྣང་མ་འགགས་ཞི་ཁྲོ་རབ་འབྱམས་ལྷ༔

5 རིག་རྩལ་གར་བསྒྱུར་སྐྱེས་མཆོག་དགྲ་ལྷ་བཞེངས༔ 6 ཁྲོད་ཐུགས་ཞི་བའི་ངང་ལས་མ་གཡོས་ཀྱང༔

7 བསྟན་དགྲ་བདུད་སྡེ་འཇོམས་ཕྱིར་དྲག་པོའི་སྐུར༔ 8 ཡོངས་ཤར་དཔལ་ཆེན་བདུད་འདུལ་ནཱ་ཛ་དང༔

9 སྤྲུལ་པ་ཡང་སྤྲུལ་འཁོར་ཚོགས་རྒྱ་མཚོ་རྣམས༔ 10 དགྲ་བགེགས་ཞ་ཁྲག་གཏོར་མ་འདི་བཞེས་ལ༔

11 ད་ལྟ་ལྡ་བདོ་སློགས་མའི་སླག་རུམ་འདིར༔ [539] 12 ཐུགས་དམ་མ་གཡེལ་བཙོལ་བའི་ལས་འདི་སྒྲུབས༔

[44] See chapter 5.1.3 for a biographical sketch of the lives of the authors of the rituals translated here.

13 གསང་ཆེན་བསྟན་ལ་འཚེ་བའི་གནོད་པ་བཟློག༔

14 བསྟན་འཛིན་དཔོན་སློབ་སྐུ་ཚེའི་བར་ཆད་བཟློག༔

15 འབྱུང་བ་དགྲར་ལང་དུས་ཀྱི་འཕོ་འཆུག་བཟློག༔

16 ཕྱི་ནང་འཁྲུགས་རྩོད་ནད་མུག་མཚོན་གསུམ་བཟློག༔

17 སྤྱར་སྐྱི་ངན་དང་ལོ་ཀེག་ཟླ་གཤེད་བཟློག༔

18 གོད་འདྲེ་གོད་སྲི་གྱོད་འདྲེ་གྱོད་སྲི་བཟློག༔

19 ཆུང་སྲི་རྒན་སྲི་གཞོན་སྲི་སྡང་བ་བཟློག༔

20 མི་ཁ་བྲ་མཆུ་དགྲ་རྐུན་སྡང་བ་བཟློག༔

21 གཞན་གྱིས་བདག་[540]ཅག་བསྒྲིགས་མནན་བྱས་པ་སོགས༔

22 བྱད་ཕུར་རྦོད་གཏོང་ཐན་ལྟས་ངན་པ་ཀུན༔

23 མ་ལུས་གཅིག་ཏུ་བསྡུས་ཤིང་བསྡམས་བྱས་ནས༔

24 སངས་རྒྱས་བསྟན་དགྲའི་སྙིང་དུ་བཟློག་ཅིང་བསྒྱུར༔

25 རྣལ་འབྱོར་དགོས་དགྲའི་སྙིང་དུ་བཟློག་ཙམ་བསྒྱུར༔

26 འཚེ་བའི་བགེགས་ཀྱི་སྙིང་དུ་བཟློག་ཅིང་བསྒྱུར༔

27 བཟློག་བསྒྱུར་བཙོལ་བའི་ཕྲིན་ལས་འགྲུབ་པར་མཛོད༔

28 ཅེས་པ་འདི་ཡང་དར་མདོའི་སྤྲང་བན་ངས༔ གྲངས་བསོགས་ཉེར་མཁོར་དམིགས་རིམ་ནས་ཤར་མར་ལ་བྲིས༔ སྡང་དགྲ་ཆམ་ལ་འབེབ་པའི་རྒྱུར་གྱུར་ཅིག༔

29 ཡི་གེ་པ་ནི་ཤེས་རབ་མིང་གིས་བྱས་པའོ། །དགེ་ཞིང་བཀྲ་ཤིས། སརྦ་མངྒ་ལཾ། །

3.2.3 Translation

1 A Condensed *gTor ma*-Exorcism of the Great Lion King who Subdues the Enemies, called “The Wheel of Weapons [forged from] Meteoric Iron”

2 *hū̐ṃ*

3 From the vast expanse (*mkha' dbyings*) of the body of reality (*chos sku*),[45] [the unity of] sheer knowing and emptiness (*rig stong*) free from mental proliferations,

4–5 Manifests the *dgra lha*, the best of sentient beings, the dancing power of sheer knowing (*rig rtsal gar bsgyur*),

The unceasing manifesting power (*rtsal snang*), the deity infinitely pervading (*rab 'byams*) the peaceful and wrathful ones.

6 Although you do not waver from the peaceful state that is your mind,

7–8 Great and glorious [*heruka*] who completely appears in the form of Rudra in order to destroy the hosts of demons, the enemies of the teaching,

Rāja who subdues demons,

9 Together with [your] ocean of innumerable emanations and their retinues,

10 As you accept this *gtor ma* of the enemies and obstructors' flesh and blood,

11–12 Now, in this dark age when the five [degenerations] are spreading,[46]

Do not neglect the sacred bond, accomplish the action that has been entrusted to you!

13 Dispel the harm of damaging the teaching of the great secret!

---

[45] I translate *chos sku*/*dharmakāya* by 'body of reality' to emphasize the aspect of reality expressed by the term *dharma*.

[46] The five degenerations are that of life-span, view, afflictions, sentient beings, present age (see Dudjom 1991: 144).

14 Dispel the obstacles to the lifespan of the doctrine-holders, masters, and disciples!

15 Dispel the advent of times when elements arise as enemies!

16 Dispel the three outer and inner banes—sickness, famine, and war!

17 Dispel the [effect of] negative astrological divinations (*spar kha*) and *sme* [*ba*], obstacle-years, and inauspicious months!

18 Dispel the demon of cattle loss (*god 'dre*), the evil spirit of cattle loss (*god sri*), the demon of on-going contention (*gyod 'dre*), the evil spirit of on-going contention (*gyod sri*)!

19 Dispel the hostility of the demons that prey on children (*chung sri*), the demons that torment those who are old (*rgan sri*), and the demons that afflict the young (*gzhon sri*)!

20 Dispel the hostility of slanderers, gossipers, and thieves!

23 Having gathered and controlled without any exception

22 All negative signs, evil curses, and *phur ba* sorcery,

21 Such as the burning down and the crushing [spells cast] upon us by others,

24 Avert [them] by casting [them] back on the enemies of Buddha's teaching,

25 Avert [them] by merely casting [them] back on the enemies of the yoga's purpose,

26 Avert [them] by casting [them] back on the malevolent causers of hindrances,

27 Accomplish the activities of averting and casting back that you have been appointed [to perform]!

28 I, a mendicant of *Dar mdo*,

Have written this spontaneously after the visualization practice [and] the necessary accumulation of numbers [of mantras].

May it be the cause for the annihilation of the hateful enemy!

29 The copyist was named Shes rab. May it be virtuous and auspicious! *Sarva maṅgalaṃ*

3.3 mKhyen brtse'i dbang po, The Melody of the Golden Age Cloud (Text 43)

3.3.1 Introduction

The following text is a *gsol mchod*, a ritual of supplication and offering to Gesar. Verses 19–34 are constituted of four nonosyllabic quatrains in which the first and fourth verses begin with a disyllabic Sanskrit word (or trisyllabic in verses 22 & 30).

3.3.2 Edition

1 [1a]གེ་སར་སྐྱེས་བུ་ཆེན་པོའི་གསོལ་མཆོད་རྫོགས་ལྡན་སྤྲིན་གྱི་རོལ་མོ་ཞེས་བྱ་བ་བཞུགས་སོ།

2 །ན་མོ་གུ་རུ་པདྨ་ཀཱ་ར་ཡ།

3 །འདིར་ཨོ་རྒྱན་ཆེན་པོའི་བཀའ་ཉན། བོད་ཡུལ་ཡོངས་ཀྱི་དགྲ་ལྷ་གེ་སར་སྐྱེས་བུ་ཆེན་པོ་ལ་གསོལ་མཆོད་བྱ་བར་འདོད་ན། གཏོར་མ་སྐྱེམས་ཕུད་བསང་གསུར་སོགས་ཇི་ལྟར་འབྱོར་བའི་ཡོ་བྱད་རྣམས་ལ་དམིགས་ཏེ།

4 ན་མཿ སརྦ་ཏ་ཐཱ་ག་ཏ་བྷྱོ་བི་ཤྭ་མུ་ཁེ་བྷྱཿ སརྦ་ཐཱ་ཁཾ་[47] ཨུ་དྒ་ཏེ་སྥ་ར་ཎ་ཨི་[48] མཾ་ག་ག་ན་ཁཾ་སྭཱ་ཧཱ།

5 ཞེས་[49] ནམ་མཁའ་མཛོད་ཀྱི་སྔགས་དང་ཕྱག་རྒྱས་སྤེལ་བས།[50] དངོས་སུ་བཤམས་པ་དང་ཡིད་ཀྱིས་སྤྲུལ་པའི་མཆོད་པ་ནམ་མཁའ་མཛོད་ཀྱི་འཁོར་ལོའི་སྤྲིན་ཆེན་པོ་ལས་འདོད་དགུའི་ལོངས་སྤྱོད་ཆེ་[51] བཞིན་དུ་བབས་པར་གྱུར་པའི་མོས་པ་དང་བཅས་སྙན་པའི་དབྱངས་དང་རོལ་མོའི་བྱེ་བྲག་དང་ལྡན་ཅིག་ཏུ་འདི་སྐད་ཅེས།

[47] Xyl: *sarvathatkhaṃ*.
[48] Xyl: *hi maṃ*.
[49] Xyl: *zhas*.
[50] Xyl: *spal bas*.
[51] Xyl: *cha*.

6 ཧྲཱིཿ

7 རྩ་གསུམ་ཀུན་འདུས་པ་དྨ་ཐོད་ཕྲེང་གི། 8 །སྤྲུལ་སྐུར་རྡོ་རྗེའི་ཐ་ཚིག་ཞལ་བཞེས་པའི།

9 །འཛམ་གླིང་ནོར་བུ་སེང་ཆེན་དགྲ་འདུལ་རྩལ། 10 །འཁོར་བཅས[1b]ཐུགས་དམ་མ་གཡེལ་

དབྱིངས་ནས་བཞེངས།

11 །ཀི་ཀི་བསྭོ་བསྭོའི[52]སྒྲ་ཡིས་དེང་འབོད་ན། 12 །ཁུ་བྱུག་དཔྱིད་ཀྱི་དཔལ་མོས་བསུས་པ་བཞིན།

13 །གེ་སར་སྐྱེས་བུ་ཆེན་པོ་འཁོར་དང་བཅས། 14 །ངོ་མཚར་ལྷ་ཡི་ཁང་བཟང་འདིར་གཤེགས་ཤིག

15 །ཅི་ནས་རྫུ་འཕྲུལ་བྱེ་བའི་བདག་པོ་ཁྱོད། 16 །ཆུ་འཛིན་ངོས་ལས་གློག་ཕྲེང་གཡོ་བ་ལྟར།

17 །ཇི་ཞིག་མ་ཡིན་ད་ལྟར་འདིར་བྱོན་ལ། 18 །ཉོ་ཚོང་ལ་སོགས་དོན་གཉེར་བསམ་པ་སྒྲུབས།

19 །ཏི་སེའི་གྲོང་རྒྱ་མཚོ་ཁྲིར་ལྷ་བུར་མཐའ་ཡས་པའི། 20 །ཐུ་བོ་འཕགས་པའི་ཚོགས་ཀྱི་རྣལ་འབྱོར་དང་།

21 །དེ་བཞིན་གཤེགས་པའི་སྤྲིན་སྟོབས་ལས་བྱུང་བའི། 22 །ནོ་པི་ཀ་[53]ཡི་མཆོད་སྤྲིན་དགྱེས་རྒྱུར་བཞེས།

23 །པི་ཝཾ་སྙན་པས་དྲངས་བའི་རོལ་མོ་དང་། 24 །ཕུ་ཆུ་ལྟར་འཁྱིལ་ཇ་ཆང་སྐྱེམས་ཀྱི་མཆོ།

25 །བེ་ཏའི་ལྗོན་སོགས་ལེགས་བྲིས་དགའ་ཚལ་ཡང་། 26 །མོ་ཧར་བྱེད་པའི་དཀོར་ཆས་ཐུགས་དམ་བསྐང་།

27 །ཙཱི་ནའི་ལྗོངས་དང་འཕགས་བལ་བོད་ཡུལ་གྱི། 28 །ཚུ་རོལ་མཐོང་བའི་རིགས་ལྡན་བྱེ་སྙེད་ཀུན།

29 །ཇོ་ཏཱའི་ཚལ་བཞིན་འདིར་འདུས་སྙན་གྲགས་གཏམས། 30 །ཕོ་ཐེ་ཧས་ཀྱང་[2a]།སླ་བ་མི་ནུས་མཛོད།

[52] Xyl: *bswa* (2 times).
[53] Xyl: *no bi ka*.

31 །ཞི་དང་སྲིད་པའི་ཕུན་ཚོགས་དབང་དུ་སྡུས།

32 །ཟུ་ལེ་སྨན་སོགས་དཀར་ཕྱོགས་དབུ་འཕང་བསྟོད།

33 །འི་ཞེས་བསྐུལ་བའི་མོད་ནས་ཡིད་སྤུབས་དཔུང་།

34 །ཡོ་གའི་འགལ་བྱེད་ཐམས་ཅད་ཆམ་ལ་ཕོབ།

35 །རི་གླུང་ཀུན་ཏུ་སྣོད་བཅུད་འཁོར་བ་སྤེལ།

36 །ལུ་གུ་རྒྱུད་བཞིན་རྟག་པར་བདག་ཅག་སྐྱོངས།

37 །ཤེ་སྨན་ལྷ་བུའི་འཛིགས་པའི་གཡང་ལས་སྲུངས།

38 །ས་སོར་འདོད་པའི་རེ་བ་ཡིད་བཞིན་སྒྲུབས།

39 །ཧེ་ཧེའི་བཞད་སྒྲ་གཡོ་བའི་ཕུ་ནུའི་སྟེ།

40 །ཨུ་ད་ཧྲི་ལྷར་འཁྲིག་པ་འཁོར་དང་བཅས།

41 །ཧེ་ཞེས་དགྱེས་པ་ཆེན་པོའི་ངང་ཚུལ་གྱིས།

42 །ཨོ་རྒྱན་བླ་མའི་བཀའ་རྩལ་དེང་དགོངས་ལ།

43 །བོད་ཁམས་མཐའ་དམག་གདུག་པའི་རྒྱ་འགྲུལ་ཆོད།

44 །དུས་འབྲུགས་ལོ་ཉེས་སད་སེར་བཙའ་ཐན་བསྲུང་།

45 །རིགས་བརྒྱུད་འབྲུ་ནོར་ལོངས་སྤྱོད་ཕྱུ་གཡང་ཁྱུག

46 །བསྟན་འགྲོའི་བདེ་སྐྱིད་འཕེལ་བའི་ཕྲིན་ལས་མཛོད།

47 །ཅེས་པའང་གཞན་ལ་ཕན་པོའི་[54]སྐྱོ་ཅུང་ཟད་མཐོང་ལྟར། མཆོ་སྐྱེས་བླ་མ་དགྱེས་པའི་འབངས་མཁྱེན་བརྩེའི་དབང་པོས་གང་ཤར་བྲིས་པ་དགེ་ལེགས་ཀྱི་དོན་ཀུན་ལྷུན་གྱིས་གྲུབ་པའི་[2b]རྒྱུར་གྱུར་ཅིག

3.3.3 Translation

1 A supplication and offering to Gesar, the great being, called "The Melody of the Golden Age Cloud"

2 Homage to the guru Padmākāra!

3 So now, if one wants to perform a supplication and offering to the *Dharma* protector (*bka' nyan*) who is the great one of O rgyan, the *dgra lha* of Tibet and everywhere, Gesar, the great being, as one concentrates on the ritual substances that have been

[54] Xyl: *phen pa* (2 times).

prepared such as *gtor ma*, drinks, food, offering of smoke (*bsang*), or burnt offerings (*gsur*), [one should repeat:]

4 *Namaḥ sarva tathāgatabhyo viśvamukhebhyaḥ sarvathā khaṃ utgate spharaṇa imaṃ gagana khaṃ svāhā*

5 Together with the offering of the substances that have been actually prepared and imagined to have been spread, as one utters the *mantra* and [performs the] *mudra* of the sky-treasury (*nam mkha' mdzod kyi sngags dang rgya*), and with the resolute confidence of having made pour down like [rain] the great wealth of all that is desired from the great whirling cloud of the sky-treasury, one pronounces the following words accompanied by various pleasant melodies and music:

6 *Hrīḥ*

9 Jewel of Jambudvīpa, great lion, Power that subdues the enemies,

8 Who took the *Vajra* oath in the presence

7 Of Padma thod phreng, embodiment of the three roots,

10 Together with your retinue, do not neglect your sacred pledge, manifest from the vast expanse![55]

11 As [we] now shout the sounds "*Ki ki bswo bswo*",

12 Just like the glory of spring is welcomed with assurance by the cuckoo,

13 Gesar, great being, together with your retinue,

14 Please come to this marvelous divine mansion!

15 By all means, you, the lord of myriad magical manifestations,

16 Like the flashes of a string of lightning above the clouds,

[55] *dbyings* can also be understood as meaning 'celestial regions'. In this ritual, like in other Gesar rituals, there is a constant interplay between the outer, inner, and secret levels of the practice. Outerly, Gesar is a being, but from the perspective of rDzogs chen, he is the manifestation of sheer knowing (*rig pa*).

17 Come here now without delay,

18 And accomplish [our] wishes regarding business matters such as trade!

22 Enjoy with delight the offering-clouds of the *nopika*[56]

20–21 That is born from the *yoga* of the assembly of the venerable elders

And from the power of the *Tathāgata*'s generosity

19 That are as boundless as the oceanic city of the king of the fish.

23 With music offered by pleasant lutes,[57]

24 A lake where tea, *chang*, and [golden] drinks gather, like rivers flowing down,

25 Indra's pleasure groves of coconut trees,

26 And astonishing (*mo har byed*) material offerings, we shall fulfill the sacred pledge.

27–28 As among those belonging to this side, all the noble children of sublime Tibet, Nepal, and the land of the *Jīna*s,

As many as the sands [of the river Ganges],

29–30 Gather here as if in Jeta's grove,

---

[56] Sam van Schaik understands *no pi ka* in the following way: "Note for readers of Tibetan: What is a ***no pyi ka***? The front cover of the spell book says *bIg kru prad nya pra ba 'I no pyi ka*. I hope that most will agree that the name is probably Bhikṣu Prajñāprabhā, but what is a *no pyi ka*? I first came across the word in a poetical passage by Jigme Lingpa (at the beginning of his *Pad ma dkar po*) where he calls it "the essence of hearing, thinking and meditating" (*thos bsam sgom pa'i snying po no pi ka*). The term is much more common in the Dunhuang manuscripts, and an interpretation was first suggested by Kenneth Eastman in 1983, when he noted that the Tibeto-Sanskrit glossary in Pelliot tibétain 849 glosses it as *sgrub thabs* – the Tibetan word that we usually consider a translation of the Sanskrit *sādhana*, a manual for ritual and/or meditation. Robert Mayer and Cathy Cantwell, in their 2008 book on Phurba manuscripts, suggest (with thanks to Matthew Kapstein) that the probable origin of all this is a Sanskrit term *sādhanaupayika*. Thus *sādhanaupayika* becomes *nopayika* becomes *no pyi ka*. This would be very neat because we thus get to the original Sanskrit term behind the Tibetan word *sgrub thabs*: *sādhana* = "accomplishment" = *sgrub*, while *aupayika* = "means" = *thabs*." See Sam van Schaik: http://earlytibet.com/category/china-and-tibet/page/3/.

[57] For a description of *pi wang*, see Helffer 1994: 277.

	Make even Vāgīśā[58] powerless to praise [your] fame and glory.
31	Having conquered the perfections of [the states of] appeasement and conditioned existence,
32	And being glorified [by the protectors of] the white side such as [rDo rje] Zu le sman,[59] and so on,
33–34	As you are exhorted with [the war cry] "*E*",
	Completely cast down the armies of demons,—all that goes against *yoga*.
35	Increase the wealth of the inanimate and animate universe, everywhere, in the hills and valleys,
36	Take care of us at all times, as one does with lambs,
37	Guard [us] from the terrifying abyss of darkness,
38	Accomplish each of the wishes we aspire to, just as desired.
39	Together with [your] community, the brotherhood (*phu nu*)[60] that is set in motion by the sound of [your] laughter "*he he*",[61]
40	Those who stick together like the ocean, [your] retinue,
41	Within the state of mind of great delight of the sound "*he*",

[58] *vojiha* or *wo dzi ha* remains quite cryptic to me. The vowel "*o*" should probably be read "*ā*". The problem remains nonetheless with regard to the consonant "*ha*". Could it result from a scribal error made by a copyist who was not familiar with Sanskrit? In this case, we could read *vāgīśa*. The corresponding various options are: a person (*vāgīśa*, 'a master of language'), the goddess of eloquence, knowledge, and arts, since Vāgiśā is one of Sarasvatī's names, or some quality such as eloquence (*vāgīśatva)*. Among these three possibilities, Sarasvatī seems the most plausible.

[59] One of the twelve *bstan ma* belonging to the sub-group of the *sman mo chen mo*, g.Yu yi dril bu, residing in Jo mo g.yu ri gnas mchog. Her secret name is *rdo rje* (*dril bu*) *zugs legs ma* or *zu le sman*, she is in some lists of the *bstan ma*s known as rDo rje g.yu sgron ma (see Nebesky 1998: 183–190).

[60] See the indexed glossary.

[61] Laughter is a defining characteristic of Gesar. Before his incarnation, his name is bZhad pa rdo rje, like Mi la ras pa (see Stein 1959: 505).

42 As you are at this very moment aware of the order imparted [to you] by the guru from *O rgyan*,

43 Block the passage to evil armies [at] the borders of Tibet and Khams,

44 Guard [us] from times of turmoil, years of calamities, frost and hail, blight and drought,

45 Attract [the boon of] descendants, food, wealth, possessions, good fortune (*phya*), and prosperity (*g.yang*),

46 Accomplish the activities consisting in the increase of joy and happiness regarding the teaching and sentient beings!

47 Thus, as he saw a little the avenue to the benefit of others, the servant of the lake-born guru, mKhyen brtse'i dbang po, wrote whatever came [to his mind]. May it be the cause of the spontaneous accomplishment of all virtuous and excellent endeavours!

3.4 mKhyen brtse'i dbang po, The Auspicious Melody (Text 44)

3.4.1 Introduction

The following text is a short *gsol mchod*, a supplication and offering to Gesar.

3.4.2 Edition

1 [2b] སྐུ་རྗེ་གེ་སར་རྒྱལ་པོའི་གསོལ་མཆོད་ཤིན་ཏུ་བསྡུས་པ་བཀྲ་ཤིས་ཀྱི་སྒྲ་དབྱངས་བཞུགས་སོ།

2 །ན་མོ་གུ་རུ་པདྨ་ཀཱ་ར་ཡ།

3 མཆོད་གཏོར་གསེར་སྐྱེམས་བསང་སོགས་ཇི་ལྟར་འབྱོར་བའི་མཆོད་རྫས། རཾ་ཡཾ་ཁཾ་ གིས་བསང་སྦྱང་། ཨོཾ་ཨཱཿཧཱུྃ་ གིས་ འབབ།[62]

4 ཧཱུྃ༔ ཉིད་འཛིན་ནམ་མཁའ་མཛོད་ཀྱི་རོལ་མོ་ལས།

5 །བྱུང་བའི་འདོད་ཡོན་རྒྱ་མཚོའི་དཀྱིལ་འཁོར་དབུས།

6 །བླ་མ་ཡི་དམ་མཁའ་འགྲོ་ཆོས་སྐྱོང་སོགས།

7 །སྐྱབས་གནས་མཆོད་འོས་རྒྱ་མཚོའི་ཚོགས་རྣམས་དང་།

8 །ཁྱད་པར་ལྷ་གཅིག་ཁྲི་སྲོང་ལྡེའུ་བཙན་གྱིས།

9 །བོད་ཁམས་བདེ་ལ་འགོད་པའི་ཕྲིན་ལས་ཀྱི།

10 །སྐུ་ལྷ་གེ་སར་སྐྱེས་བུ་དོན་གྲུབ་སོགས།

11 །མཆེད་འཁོར་སྤྲུལ་དང་ཡང་སྤྲུལ་བཅས་པ་ཀུན།

12 །ཟད་མེད་ཡེ་ཤེས་འདོད་རྒུའི་གཏེར་གྱིས་འབོད།

13 །ཐུགས་དམ་གཉན་པོ་ཆོས་ཀྱི་དབྱིངས་སུ་

[62] Xyl: *bab*.

བསྐོངས[63]།

14 །ཉམས་ཆག་འགལ་འཁྲུལ་ཐམས་ཅད་བཟོད་པར་བཞེས།

15 །སྲིད་ཞི་དཔལ་གྱི་འབྱོར་བས་མངའ་གསོལ་ན།

16 །དགྱེས་པའི་འཛུམ་ཞལ་བདག་ཅག་རྣམས་ལ་སྟོན།

17 །ཇམས་པའི་བརྟུལ་ཞུགས་དགྲ་དང་བགེགས་ལ་

[3a] བསྐྱེད།

18 །འཁོར་སྲུང་ཆེན་རྙོག་མི་མཐུན་བར་ཆད་སྒྱུར[64]།

19 །གཞི་བྲེས་ཀུན་ཏུ་ཁ་འཛིན་སྣང་གྲོགས་མཛོད།

20 །ནད་མུག་མཆོན་འཁྲུགས་འཇིགས་པ་ཞི་བར་མཛོད།

21 །ཚེ་བསོད་དཔལ་འབྱོར་སྙན་གྲགས་སྟོབས་

འབྱོར་སྤེལ།

22 །སངས་རྒྱས་བསྟན་དར་བསྟན་འཛིན་སྐུ་ཚེ་སྲིངས[65]།

23 །ཆར་ཆུ་དུས་འབབས་བཙའ་སད་སེར་བ་སྲུངས།

24 །ཧྲ་ཕྱུགས་འབྲུ་ནོར་ཕྱུ་གཡང་ལོངས་སྤྱོད་ཕོབ[66]།

25 །མདོར་ན་ཡིད་ལ་སྨོན་ཅིང་དགེ་བའི་དོན།

26 །འབད་མེད་མྱུར་བ་ཉིད་དུ་འགྲུབ་པ་དང་།

27 །མཐར་ཐུག་བདེ་མཆོག་གི་དངོས་གྲུབ་སྩོལ།

28 །བཀྲ་ཤིས་དཔལ་གྱིས་རྟག་ཏུ་ཁྱབ་གྱུར་ཅིག

29 །ཅེས་པའང་གླིང་རྗེ་རིན་པོ་ཆེའི་བཀའི་ཕྲིན་ལས་པ་དད་དམ་ལུགས་གཉིས་དཔལ་གྱིས་སྐྱོང་བའི་བཟང་པོ་དཔལ་ལྡན་བཀྲ་ཤིས་པའི་ལྷ་རྫས་དང་

བཅས་གསུང་ངོར། འཛམ་དབྱང་མཁྱེན་བརྩེའི་དབང་པོས་དུས་ཚེས་དགེ་བར་འཕྲུལ་དུ་བྲིས་པ་མངྒ་ལཾ།

[63] Xyl: *bskang*.
[64] Xyl: *bsgyur*.
[65] Xyl: *bsrings*.
[66] Xyl: *phong*.

3.4.3 Translation

1 A condensed supplication and offering to the lord, the king Gesar, [called] “The Auspicious Melody”

2 Homage to Padmākāra!

3 One should purify the ritual substances that have been arranged such as *gtor ma*, golden drinks, smoke (*bsang*), and so on, with *raṃ yaṃ khaṃ* and bring down [offerings] with *oṃ āḥ hūṃ*.

4–5 *hrīḥ*

At the center of the *maṇḍala* of the ocean of desirable objects,

Arising from the melody of the sky-treasury state of non-distraction,

6 Gurus, yidams, *dakini*s, protectors, and so on,

7 Ocean-like assembly of those who are objects of refuge worthy of veneration,

8–10 And, in particular, unique deity,

Personal god (*sku lha*) of the activity displayed by Khri srong de’u btsan for the happiness of Tibet and Khams,

Gesar, the being who accomplishes [all] purposes,

11 Together with all [your] sisters and brothers (*mched*), retinue, emanations, and emanations of [your] emanations,

12 Be diligent [in providing us] with the inexhaustible treasure of primordial knowing and all that is desired!

13 Fulfill the sacred pledge within the constituent element of reality (*chos kyi dbyings*)!

14	Please forgive all violations and impairments of commitments, transgressions, and mistakes!
15	When [we] enthrone [you] with the glorious wealth [belonging to] the states of conditioned existence and appeasement (*srid zhi*),
16	Teach all of us [with] a delighted, smiling face!
17	Arouse in enemies and those causing hindrances an attitude of magnanimous majesty!
18	Protect your followers, avert unfavourable conditions ([*'gal*] *rkyen*), and bring hostile hindrances under control!
19	Assist [us] as a friend at home and abroad!
20	Pacify diseases, famine, war, quarrels, and fears!
21	Increase longevity, fortune, glory, prosperity, renown, fame, power, and wealth!
22	Extend the life-span of the doctrine holders who spread the Buddha's doctrine!
23	When it is about to rain heavily, protect [us from] blight, frost, and hail!
24	Send horses, cattle, grain, good fortune (*phya*), prosperity (*g.yang*), and possessions!
25–26	In short, having effortlessly and quickly established In our minds wholesome objects of aspiration,
27	Finally bestow the accomplishment of supreme bliss!
28	May [everything] always be pervaded by auspiciousness and glory!

29 Thus, in response to the request accompanied by a white scarf of the ambassador of the precious lord of *Gling*, the virtuous one that has been nurtured by both the worldly and religious glory of devotion and sacred commitment, dPal ldan bkra shis, 'Jam dbyang mkhyen brtse'i dbang po immediately wrote this at an auspicious time. *Maṅgalaṃ*.

3.5 mChog gyur gling pa, Prayer to Gesar (without title—introduction to Text 25)

3.5.1 Introduction

The following text is a very short *gsol mchod*, a supplication and offering to Gesar.

3.5.2 Edition

1 [258]ཨཿ སྟོང་པ་ཉིད་ཀྱི་གངས་རི་ལ།

2 བྱང་ཆུབ་སེམས་ཀྱི་སེང་ཆེན་འགྱིང་།

3 གསང་སྔགས་ཐབས་ཀྱི་ནོར་བུ་འཛིན།

4 ཉོན་མོངས་དུག་ལྔའི་དགྲ་འདུལ་བའི།

5 སྐྱེས་བུ་དེ་ལ་ཕྱག་འཚལ་ལོ།

6 ཀུན་བཟང་མཆོད་པའི་སྤྲིན་ཕུང་འབུལ།

7 ཕྱི་ནང་གསང་བའི་བདུད་རྣམས་ཐུལ།

8 མཆོག་དང་ཐུན་མོང་དངོས་གྲུབ་སྩོལ།

9 ཞེས་པ་རྫོགས་ཆེན་དགོན་གྱི་གྲྭ་པ་སེམས་བསྐྱེད་སེང་ཆེན་གསོལ་མཆོད་དགོས་ཞེས་བསྐུལ་ངོར་མཆོག་མིང་བས་བྲིས་པ་དགེ།

3.5.3 Translation

1 *aḥ*

On the snowy mountain of emptiness

2 Majestically stands the great lion of the thought of awakening,

3 Holding the [wish-fulfilling] jewel of the skillful means of the secret mantra [vehicle].

4–5 To the being who subdues the enemies of the five poisonous afflictions,

I pay homage!

6 As I offer cloudbanks of Samantabhadra's offerings.

7 Destroy all the outer, inner, and secret demons!

8 Bestow the supreme and ordinary accomplishments!

9 Thus, with regard to the request stating that the monks of rDzogs chen monastery needed a supplication and offering to the great lion that generates the thought of awakening, the one named mChog [gyur gling pa] wrote this. [May it be] auspicious.

3.6 mChog gyur gling pa, Smoke ritual (without title—Text 26)

3.6.1 Introduction

The following text is a very short *bsangs mchod*, a smoke offering to Gesar.

3.6.2 Edition

1 [263]།སེང་ཆེན་ནོར་བུ་དགྲ་འདུལ་གྱི་བསང་མཆོད་ནི། རཾ་ཡཾ་ཁཾ་གིས་སྦྱངས། ཨོཾ་ཨཱཿ་ཧཱུཾ་གིས་བྱིན་གྱིས་བརླབས་ལ།

2 ཀྱཻ། པདྨ་འབྱུང་གནས་ཐུགས་ལས་སྤྲུལ།

3 སེང་ཆེན་ནོར་བུ་དགྲ་འདུལ་དང་།

4 ཕྱིར་མ་བཅུ་གསུམ་ཕུ་ནུའི་ཚོགས།

5 འདིར་བྱོན་བསང་གི་མཆོད་པ་བཞེས།

6 ཁ་འཛིན་སྡོང་གྲོགས་མ་གཡེལ་ཅིག

7 ཅི་བསམ་དོན་རྣམས་བསྒྲུབ་ཏུ་གསོལ།

8 ཞེས་པ་མཆོག་གྱུར་གླིང་པས་འཕྲུལ་དུ་བྲིས།

3.6.3 Translation

1 Regarding the offering of a smoke ritual to the great lion, the Jewel that subdues the enemies, having purified [the offering substances] with *raṃ yaṃ khaṃ* and empowered [them] with *oṃ āḥ hūṃ*, [say:]

2 *kye*! *kye*!

Manifestation of the mind of the one born form a lotus,

3 Great lion, Jewel that subdues the enemies,

4 Together with the thirty *wer ma*s, the entire brotherhood (*phu nu*),

5 Come here! Accept [this] offering of smoke!

6 Do not forget to assist [your] companions!

7 We supplicate you to accomplish all [our] wishes, whatever we desire!

8 This was written at once by mChog gyur gling pa.

3.7 Kong sprul, The [Gem] That Brings Down the Rain of [All That Is] Needed and Desired (Text 45)

3.7.1 Introduction

The following text is a *bsangs mchod*, a smoke offering to Gesar. The beginning of the ritual is a short rDzogs chen teaching in itself, written in a very poetic way. The author describes the offerings in great detail. Gesar's retinue is also invoked individually, one major figure after another.

3.7.2 Edition

1 [539]སྐྲུ་ཇེ་གེ་སར་བསངས་མཆོད་དགོས་འདོད་ཆར་འབེབས་ཞེས་བྱ་བ་བཞུགས་སོ

2 [540]།ཨོཾ་སྭ་སྟི།

3 པ་ནྣའི་བཀའ་སྲོད་གླིང་རྗེ་གེ་སར་གསོལ་ཞིང་མཆོད་པར་འདོད་པས། གཏོར་མ་གསེར་སྐྱེམས་སོགས་ཇི་ལྟར་འོས་པའི་མཆོད་རྫས་དང་བསངས་ཀྱི་ཡོ་བྱད་འདུ་བྱས། བྱིན་རླབས་སྦྱི་མཐུན་ནམ་འབྲུ་གསུམ་བརྗོད་པས་བསངས་སྦྱངས་སྤེལ་ལ་དབྱངས་རོལ་བཅས་འདི་སྐད་དོ།

4 །ཀྲྀ། འགྱུར་མེད་ཡེ་ཤེས་ཉམས་བརྒྱའི་གར། 5 །སྨོན་ལམ་ལས་གྲུབ་དགྲ་ལྷའི་གཙོ།

6 །འཇིག་རྟེན་སྐྱོང་བའི་སྒྱུ་འཕྲུལ་ཅན། 7 །སྐྲུ་ཇེ་སེང་ཆེན་རྒྱལ་པོ་ནི།

8 །ཆོས་དབྱིངས་འོད་གསལ་སྤྲོས་བྲལ་ཀློང་། 9 །ལྷུན་གྲུབ་འཇའ་ཟེར་ཐིག་ལེའི་སྦུབས།

10 །མཁའ་སྤྱོད་གྲོང་ཁྱེར་དག་པའི་ཞིང་། 11 །མི་མངོན་ནམ་མཁའི་དབྱིངས་རྣམ་ན།

12 །སྣ་ཚོགས་ནོར་བུ་རྩལ་བཞུགས་པ། 13 །རྟལ་འབྱོར་གདུང་བས་བོས་པའི་ཚེ།

14 །མངོན་ཤེས་རྫུ་འཕྲུལ་ཤུགས་ཆེན་པོས།

15 །སྟེང་ན་རྣ་གསུམ་སྤྲིན་ཕུང་འཐིབས།

16 །བར་ན་ཆོས་སྤྲུང་ཆར་ཆེན་འབེབས།

17 །ས་གཞིར་དགྲ་ལྷའི་བུ་ཡུག[67]འཚུབས།

18 །འཇའ་འོད་རོལ་མོས་ཕྱོགས་ཀུན་གཡོ།

19 །འཁོར་ལོས་སྒྱུར་བའི་སྟོབས[68]ཀྱིས་གཞིགས།

20 །དངོས་འབྱོར་རྟེན་དང་ཡིད་བྱུང་གི།

21 །གཞན་འཕྲུལ་སྤྱོད་པའི་ཡུལ་དུ་བཞུགས།

22 །རིན་ཆེན་སྣོད་དུ་ལྷ་ཡི་རྫས།

23 །གསེར་སྐྱེམས་བདུད་རྩིའི་དྭངས་མར་སྤྱར།

24 །མི་ཏོག་འཇའ་མདངས་ལྷ་ན་སྡུག

25 །སྤོས་བཟང་དྲི་བསུང་ཁོར་ཡུག་འགེངས།

26 །སྣང་གསལ་ཉིན་བྱེད་ཟང་ཐལ་གསལ།

27 །དྲི་ཆབ་བསིལ་དྲོད་རེག་ན་བདེ།

28 [541]།རོ་བརྒྱའི་བཅུད་ལྡན་ངོམས་མེད་ཟས།

29 །སྙན་འཇེབས་དབྱངས་དང་རོལ་མོའི་སྒྲ།

30 །ཕྱི་མཆོད་ནམ་མཁའ་མཛོད་དུ་འབུལ།

31 །ཡིད་འཕྲོག་གཟུགས་མཛེས་མིག་གི་དབྱིང་།

32 །སྒྲ་སྙན་གླུ་དབྱངས་རྣ་བའི་བཅུད།

33 །དྲི་བཟང་ཆབ་དང་རོ་བདའི་ཟས།

34 །རེག་འཇམ་ན་བཟའི་རིགས་ལ་སོགས།

35 །འདོད་ཡོན་ནང་མཆོད་དགྱེས་དགུ་འབུལ།

36 །འབྲུ་བཅུད་ཆང་དང་དང་ལྡན་ཇ།

37 །རྩི་བཅུད་མར་ཐུད་འོ་མ་ཞོ།

38 །ཀ་ར་བུ་རམ་སྦྲང་རྩི་དང་།

39 །འབྲུ་མཆོག་ཕྱེ་དང་ཤ་ཁྲག་སོགས།

40 །བཟའ་བཅའ་བཏུང་བའི་རིགས་ཀྱིས་མཆོད།

41 །དར་ཟབ་ཐེར་ཕྲུག་སྣམ་རས་དང་།

[67] Xyl: *bu yugs*.
[68] Xyl: *stebs*.

42 །སྲ་བའི་གོ་དང་རྣོ་བའི་མཚོན།

43 །ཅོད་པན་དོ་ཤལ་ཕྲེང་བ་སོགས།

44 །འཛམ་མཛེས་བརྗིད་པའི་རྒྱན་གོས་འབུལ།

45 །སྨན་དང་རིན་ཆེན་འབྲུ་སྣ་ཚོགས།

46 །བྱ་གཅན་རི་དྭགས་གཡུང་དྭགས་རིགས།

47 །ཤུགས་ལྡན་རྟ་དང་མགྱོགས་འགྲོ་དྲེལ།

48 །ཟལ་མོ་འབྲི་དང་གཡང་དཀར་ལུག

49 །གཏུམ་པོའི་ནོར་སྐྱོང་ལ་སོགས་པ།

50 །ཐུགས་ལ་དགྱེས་དགུའི་མཆོད་སྦྱིན་འབུལ།

51 །གཡུ་ཤུག་[69]བལ་བུ་མཁན་དཀར་སོགས།

52 །བཟང་ཤིང་སྣ་ཚོགས་ཞུགས་སུ་སྦར།

53 །དུད་པའི་དྭ་བས་ནམ་མཁའ་ཁེབས།

54 །དྲི་བསུང་དད་པས་བར་སྣང་ཁྱབ།

55 །འདོད་ཡོན་རོལ་མོ་ཅི་ཡང་འཆར།

56 །སྣང་སྲིད་འཇིག་རྟེན་མཉེས་བྱེད་པ།

57 །ངོ་མཚར་བསངས་ཀྱི་མཆོད་པ་འདིས།

58 །སྐྱེས་བུ་དོན་གྲུབ་འཛམ་གླིང་རྗེ།

59 །དགྲ་ལྷ་བཅུ་གསུམ་འཁོར་བཅས་[542]བསངས།

60 །ལྷ་ཆེན་ཚངས་པ་དཀར་པོ༔

61 །གཉེན་ཆེན་སྐུ་ལྷ་གེར་མཛོ༔

62 །ཀླུ་རྒྱལ་གཙུག་ན་རིན་ཆེན༔

63 ཕུ་བོ་དུང་ཁྱུང་དཀར་པོ༔

64 ནུ་བོ་ཀླུ་སྦྲུལ་འོད་ཆེན༔

65 །ནེ་ནེ་གནམ་སྨན་དཀར་མོ༔

66 །ལྕུམ་སྲིད་ཐ་ལེ་འོད་ཕྲམ༔

67 །དགྲ་ལྷའི་གཉན་སྟག་དམར་པོ༔

68 །མགྲོན་ཡག་དར་མ་བཅུ་གསུམ༔

69 །དཔའ་ཐུས་སྐྱེས་བུ་སུམ་ཅུ༔

[69] Xyl: *shugs*.

70 །ཡང་ཐུས་དམ་པའི་མི་བདུན༔

71 །ཞི་ཐུས་ཁྲ་གླག་[70]སྦྱང་གསུམ༔

72 །དགྱེས་སྡེ་དང་སྨན་འཁོར་བཅས༔

73 །ཕྱྭ་དམུ་གཙུག་གསུམ་དགྲ་བླ༔

74 །མི་བུ་གདུང་དྲུག་དགྲ་བླ༔

75 །ཕྱེར་མ་སུམ་བརྒྱ་དྲུག་ཅུ༔

76 །དགྲ་བླ་དགུ་ཁྲི་དགུ་འབུམ༔

77 །ལྷ་དམག་ཀླུ་དམག་གཉན་དམག༔

78 །གཙང་རིགས་དཔལ་མགོན་བདུན་ཅུ་སོགས།

79 །དཀར་ཕྱོགས་སྐྱོང་བའི་གཞི་བདག་དང་།

80 །ཡུལ་ལྷ་ཐེ་དོར་འཁོར་བཅས་བསངས།

81 །མཆོད་དོ་བཏན་ནོ་མངའ་གསོལ་ལོ།

82 །འདོད་པའི་དོན་རྣམས་འགྲུབ་པར་མཛོད།

83 །ཀྱེ། མཚོ་སྐྱེས་རྡོ་རྗེས་བྱིན་བརླབས་ཤིང་།

84 །ཚངས་པ་ལྷ་ཡི་མེ་ཏོག་འཕྲུལ།

85 །སེང་ཆེན་ནོར་བུ་དགྲ་འདུལ་རྩལ།

86 །ཉི་མའི་འོད་ལ་ཟླ་བའི་མདངས།

87 །ལྷུན་པོ་བཞིན་དུ་བརྟན་ཅིང་བརྗིད།

88 །སེང་གེ་བཞིན་དུ་དཔའ་ཞིང་ངར།

89 །དགྲ་བླའི་དཔའ་ཆས་སྐུ་ལ་གསོལ།

90 །རྒྱལ་རྟགས་རྣོ་མཚོན་ཕྱག་ན་བསྣམས།

91 །རྒྱང་རྒོད་འཕེལ་པོ་ཆིབས་སུ་བཅིབས།

92 །རྣམ་འགྱུར་ཆུ་ཟླའི་གར་བཞིན་སྟོན།

93 །དགྲ་བླའི་དམག་ཚོགས་ལས་ལ་འགྱེད[71]།

94 །ནག་ཕྱོགས་རྟོར་བདུད་ཆོམ་ལ་འབེབས།

95 །རྒྱ་བོད་གཉིས་ཀྱི་ནོར་བདག་མཛད།

[70] Xyl: *klag*.
[71] Xyl: *las la 'byed*.

96 [543]།འཛམ་གླིང་དགྲ་བླ་རྫུ་འཕྲུལ་ཅན།

97 །འཁོར་དང་བཅས་རྣམས་མཆོད་ཅིང་བསྟོད།

98 །དབུ་འཕང་བསྟོད་ཅིང་གཟི་མདངས་སྐྱེད།

99 །ཆོས་སྐྱོང་དགྲ་བླར་མདའ་གསོལ་ལོ།

100 །ཐུགས་དམ་གཉེན་པོ་མ་བསྙིལ་བར།

101 །སངས་རྒྱས་བསྟན་པའི་རྒྱལ་མཚན་ཕྱོར།

102 །དེ་འཛིན་སྐྱེས་བུའི་སྐུ་ཚེ་སྲིངས།

103 །ཚོགས་མཆོག་འདུས་པའི་ནགས་ཀླུང་རྒྱས།

104 །ཐོས་བསམ་པ་རྣོའི་འདབ་བརྒྱ་གྲོལ།

105 །ཉམས་རྟོགས་སྦྲང་རྩིའི་བཅུད་འཛོ་བས།

106 །སྐྱེ་དགུའི་བུང་བ་ཉེར་འཚོ་མཛོད།

107 །ནད་འབྲུག་མུ་གེའི་འཇིགས་སོགས།

108 །སྐལ་ངན་མུན་པ་མཐར་བསྐྲད་དེ།

109 །བདེ་སྐྱིད་རྫོགས་ལྡན་ཉི་འོད་ཀྱིས།

110 །ཕྱོགས་དང་ཐ་གྲུར་ཁྱབ་པར་མཛོད།

111 །ཆོས་སྲིད་དར་བབ་དཔལ་མོའི་འཛུམ།

112 །འཇིག་རྟེན་ཀུན་དགའི་མིག་འཕྲུལ་གྱིས།

113 །ས་སྟེང་སྐྱེ་དགུ་མགྲོན་ཏུ་འགུགས།

114 །བདེ་སྐྱིད་རྩེད་འཇོས་བྲེལ་བར་མཛོད།

115 །མི་འགྱུར་ཚེ་ཡི་ཀ་བ་བརྟན།

116 །ཆོས་སྲིད་རླབས་ཕྲེང་དགུང་དུ་འཕེལ།

117 །སྡེ་བཞིའི་སྤྲིན་གྱི་བླ་རེ་འཁྲིགས།

118 །ཕྱུ་གཡང་འབྱོར་བའི་མཚོ་མོ་བསྐྱིལ།

119 །བསམ་དགུའི་ནོར་བུ་ཆར་དུ་བསྙིལ།

120 །དོན་ཀུན་ལྷུན་གྲུབ་བཀྲ་ཤིས་ཀྱི།

121 །སྣང་བས་འཇིག་རྟེན་མཛེས་པར་མཛོད།

122 །ཅེས་པའང་རྡོ་རྗེ་འཆང་པ་དྨའི་མཚན་ཅན་གྱིས་སྐུ་ཞི་བར་གཤེགས་ཁ་རང་དུ་རྟེན་འབྲེལ་དང་དགོས་པ་ཞིག་ཡོད་པས་དགྲ་ལྷའི་བསངས་སྨན་འཇེབ་གང་ཆེའི་ཚིག་ཚོགས་ཅན་ཞིག་འཕྲུལ་དུ་བྱོན་དགོས་ཞེས་ལྷ་རྫས་དང་བཅས་ཏེ་དགྱེས་པ་ཆེན་པོས་བཀའ་ཡིས་[72]བསྐུལ་བ་ལྟར་ཀ་རྨ་ངག་དབང་ཡོན་ཏན་རྒྱ་མཚོས་དེ་འཕྲུལ་ཉིད་དུ་བསམ་གཏན་སྐྱིལ་བུར་བྲིས་པ་དགེ་ལེགས་འཕེལ།། མངྒལཾ།།

3.7.3 Translation

1 An Offering of Smoke to Lord Gesar Called "The [Gem] That Brings Down the Rain of the Needed and Desired"

2 *oṃ svasti*

3 Having prepared the offering substances that are appropriate such as *gtor ma*, golden drink, etc., and the implements necessary for the smoke offering, those who want to supplicate and worship Padma's protector, the lord of Gling, Gesar, purify and spread the smoke offering by pronouncing the usual empowering [*mantra*s] or the three syllables [*oṃ āḥ hū̃ṃ*]. Then, one pronounces the following words accompanied with music.

4 *kye*! The playful expression (*gar*) of the unchanging primordial knowing's hundred moods,[73]

5 The lord of the *dgra lha*s who is accomplished by means of aspiration,

6 The one imbued with the magic that protects the world,

7 The lord, the great lion, the king,

12 Abiding as a multifaceted gem

8 In the luminous constituent element of reality (*chos dbyings*), the vast expanse (*klong*) free from mental proliferations,

---

[72] Xyl: *yi*.

[73] Reference to *gar gyi nyams brgyad* that usually refers to the eight expressions of dance or dramatic art.

9 The womb (*sbubs*) of the vital essence (*thig le*) of rainbow light that is spontaneous presence (*lhun grub*),

10 The pure realm of the celestial city,

11 The matrix of basic space that is the invisible expanse,

13 When the *yogi* invokes [him] with longing

14 On account of the great power of [his] clairvoyance (*mngon shes*) and magic,

15 Cloudbanks of the three roots gather above,

16 The shower of the *Dharma* protectors is brought down in the intermediate space,

17 The blizzard of the *dgra bla*s whirls on the ground,

18 The rainbow light music animates the ten directions.

19 He comes with the power of a *cakravartin*,

20–21 And abides in the sphere of his real physical support
And other imaginary emanations arising from his mind.

22 The divine substances in the jewel vessel,

23 Raised as the pure essence that is the ambrosia (*bdud rtsi*/*amṛta*) of the golden drink,

24 Stunning flowers of rainbow hue,

25 Incense and perfumes pervading the surroundings,

26 The all-pervasive and unimpeded (*zang thal*) clarity of the brilliant [celestial body] that brings about the day,

27 Cool or warm scented water that is lovely to come in contact with,

28 Delicious and nutritious food that one cannot eat to satiety,

29 Harmonious melodies and sounds of music,

30 [All these] external offerings we offer as the sky-treasury.

31 Ravishing exquisite forms, as far as the eye can see,

32 Melodic songs that are elixir to the ear,

33 Fragrant smells, water, and delicious food,

34 Assortments of clothes that are soft to the touch,

35 [All these] inner offerings of desirable objects—all that is pleasurable—we offer.

36 With chang of fermented cereal, and perfect tea,

37 Sweet *mar thud*,[74] milk, and curd,

38 Sugar, molasses, and honey,

39 Excellent cereal flour, meat, and blood, namely,

40 With offerings of all that is eatable and drinkable we worship [you].

41 Garments made of wool, silk, and brocade,

42 A solid armor and sharp weapons,

43 A crown, a long necklace, a garland, and so on,

44 [All] offerings of fine dressing clothes, soft, resplendent and majestic we offer.

45 All kinds of medicine, jewels, and cereals,

46 [All] sorts of [animals] such as wild birds, deers, and cattle,

47 Powerful horses and fast mules,

48 Spotted female yaks and *g.yang kar* sheeps,

---

[74] See Dorjee 1996: 45 n.61, "*Mar thud* is a very delicious kind of food made of butter mixed with cheese and treacle or molasses." Since *rtsi bcud* can refer to honey, it can be read as characterizing *mar thud*. It is, however, also possible to read *rtsi bcud mar thud* as a copulative compound: 'butter and *mar thud*' as *rtsi bcud* stands also for a kind of churned butter.

49 As well as fierce watchdogs,

50 [All these] offering-clouds of everything that delights the mind we offer.

52 With various good sorts of wood blazing in the fire,

51 Such as the turquoise juniper (*g.yu shug*), *bal bu*, and the white fern (*mkhan dkar*),

53 The pungence of smoke spreading throughout the sky,

54 The sweet fragrance of trust pervading the intermediate space,

55 Any desirable objects and melodies arising,

56 All [kinds] of appearances and possible things that are delightful according to the world,

57 This wonderful offering of purification through smoke (*bsangs*),

58 Lord of Jambudvīpa, being who accomplishes [all] aims,

59 Together with [your] retinue of thirteen *dgra bla*s,[75] may [you] be purified![76]

60 Great god Sita Brahmā,[77] may [you] be purified!

61 Great *gnyen*, [Gesar's] personal god (*sku lha*), Ger mdzo, may [you] be purified!

62 King of the *nāga*s, gTsug na rin chen, may [you] be purified!

63 Elder brother Dung khyung dkar po, may [you] be purified!

64 Younger brother Klu sbrul 'od chen, may [you] be purified!

---

[75] Some texts refer to thirteen *wer ma*s.

[76] In the present text, *bsangs* is used here as it is in Bon; the deities are purified from the *grib* of those invoking them. In the SDG 50,52 *passim*, *bsangs* is used in the sense of 'May everything be purified!'. The syntax and the meaning differ in both texts, as explained in the footnote 38.

[77] Sita Brahmā was the tutelary god of Srong bstan sgam po. For a detailed account of this, see *lha chen tshangs pa dkar po* in glossary.

65 Aunt gNam sman dkar mo, may [you] be purified!

66 lCam srid Tha le ’od phram, may [you] be purified!

67 Red gNyan stag of the *dgra bla*s, may [you] be purified!

68 Thirteen [*cang seng*s that are] youthful messengers, may [you] be purified!

69 Thirty beings that are knights (*dpa’ thus*), may [you] be purified!

70 Seven beings that are the noble braves (*yang thus*), may [you] be purified!

71 Three valiant ones (*zhe thus*), falcon, eagle and wolf, may [you] be purified!

72 [Four] dGyes sde and sMan, together with [your] retinue, may [you] be purified!

73 *dGra bla*s of the three Phya, dMu, gTsug, may [you] be purified!

74 *dGra bla*s of the six human clans (*mi bu gdung drug*),[78] may [you] be purified!

75 Three hundred sixty *wer ma*s,[79] may [you] be purified!

76 Nine hundred ninety thousand *dgra bla*s, may [you] be purified!

77 Armies of the gods, armies of the *nāga*s, armies of the *gnyan*s, may [you] be purified!

78 Seventy glorious protectors gTsang rigs, and so on,

79 Lord of the place (*gzhi bdag*) who protects the ‘white side’,[80]

---

[78] The six clans are: ’Bum pa, ’Dan ma, sTag rong, rGya, sKya lo, ’Bru (see Karmay 1998: 494–495).

[79] In some texts, the *thug kar*s are supposed to be three hundred sixty (see Norbu 1997: 53).

[80] “Concerning the distinction between the protectors (*sruṅ ma*) who are *’jig rten las ’das pa* ‘supramundane’ and those who are *’jig rten pa* ‘mundane’, according to Kloṅ rdol bla ma’s *bsTan sruṅ dam can rgya mtsho’i miṅ gi graṅs* the former have attained the higher Paths of the Ārya or

80 As well as gods of the region (*yul lha*) and local deities (*zo dor*), together with [your] retinues, may [you] be purified!

81 We worship [you], we honor [you], we enthrone [you]!

82 Accomplish all aspirations!

83 *kye*! To the one who has been conferred spiritual power by the Lake-born One,

84 The emanation (*'phrul*) of the Flower of the God Brahma,[81]

85 The great lion, the Power (*rtsal*) of the jewel that subdues the enemies,

86 The brilliance (*'od*) of the sun and the radiance (*mdangs*) of the moon,

87 He who glows with splendour and stands firmly like Mount Meru,

88 Valiant and strong like a lion,

89 The embodiment of the *dgra bla*'s attributes of bravery, [we] supplicate!

90 Carrying in [his] hands the royal insignia and sharp weapons,

91 Riding and riding[82] the wise (*'phel po*)[83] rKyang rgod,

92 He displays [various] appearances (*rnam 'gyur*) like the dance of the moon on water,

93 [And] sends in action the swarm of the *dgra bla*s' armies.

94 Brought down to subdue the demon of Hor and the forces of evil,

---

'Noble' (*'phags lam* = *āryamārga*, starting with the *mthoṅ lam* = *darśanamārga*), whilst the latter are classified as ordinary worldlings (*so so'i skyes bo* = *pṛthagjana*). The latter are subdivided into those who have entered the Path (*lam*, i.e. the *tshogs lam* = *sambhāramārga* and the *sbyor lam* = *prayogamārga*); as beings having accepted a convention (*dam tshig* = samaya) and bound themselves by an oath (*dam bcas pa*) to guard the 'White Side' (*dkar phyogs*), they protect *upāsakas*/upāsikās (*dge bsñen pha ma*) and *bhikṣus*/*bhikṣunīs* (*dge loṅ pha ma*), and those who have entered the Path." Ruegg 2008: 167.

[81] The name Tshangs pa lha yi me tog is an epithet of king Khri srong lde'u btsan.

[82] See Helffer 1977: 384-387 for the poetic use of verbal reduplications in Gesar chants.

[83] For an interpretation of *'phel po*, *pher po*, *g.yer po* as adjectives pertaining Gesar's horse, see Stein 1959: 539–540.

95 He is the one who has power over [the entire] wealth of India and Tibet.

96 *dGra bla* of Jambudvīpa endowed with magical powers,

97 We worship and praise [you], together with [your] retinue.

98 As we have glorified [you], let your resplendent radiance come forth!

99 We enthrone [you] as the *dgra bla*, the *Dharma* protector!

100 Without forgetting the antidote of the sacred pledge,

101 Raise the victory banner of the Buddha's teaching!

102 Prolong the lifetime of the beings who uphold it!

103 Let flourish the thick forest where the noble assembly is gathered!

104 Release the hundred-petalled lotus of hearing and reflecting![84]

105 By extracting the ambrosia—the honey—of meditative experiences and realizations,

106 Provide the spiritual sustenance to all sentient beings—the bees!

108 As you will have finally dispelled the darkness of misery,

107 Such as the fears of disease, conflicts, and famine,

110 Pervade the entire space and [all] directions

109 With the sunlight of perfect joy and happiness!

111 By means of the smile of the most glorious maiden among all who are spiritual or mundane,

112 The magical illusion that makes world rejoice,

113 Attract all beings on earth to [your] feast,

114 [And] make frantic with happiness, joy, and pleasure!

[84] This refers to *śrutamayī* and *cintāmayī prajñā*.

115 Holding firm the pillar of immutable life,

116 Unfold vastly in successive waves the conduct [that is in harmony with] *Dharma*!

117 As the canopy of clouds of the four sorts [of abundance][85] is thickening,

118 The lake of wealth, all that is good, and prosperity are rising,

119 And the jewels [that fulfill] all wishes are pouring like rain,

120–121 With the manifestation of the good fortune that spontaneously accomplishes all benefits,

Beautify the world!

122 Thus Ka rma ngang dbang yon tan rgya mtsho[86] immediately wrote this within his meditation shelter in order to comply with the extremely pleasing command, accompanied by a white silk scarf, of the *Vajradhara* named Padma stating that he had to reveal the most harmonious versified smoke offering to the *dgra lha*s since there were some purpose and favourable conditions for the [*Vajradhara* Padma] who [was about to] enter into the state of appeasement. May good fortune increase!

[85] This probably refers to *phun tshogs sde bzhi* (*Dharma*, wealth, pleasure, and liberation).
[86] This is one of ’Jam mgon kong sprul’s names.

3.8 Mi pham, Practice of the union with the guru, the great being of the unchanging primordial knowing, sheer knowing (Text 47)

3.8.1 Introduction

The following text, *Rig pa 'gyur med ye shes kyi skyes bu chen po'i bla ma'i rnal 'byor*, is a short guru *yoga*, a practice of the union with the guru in the context of rDzogs chen. The structure of the octosyllabic verses is X/XX-XX-XX-X (see Helffer 1977: 428ff).

3.8.2 Edition

1 [652]།ཨེ་མ་ཧོ།

2 །མདུན་ནམ་མཁར་འཇའ་འོད་འཁྲིགས་པའི་ཀློང་།

3 །ལྷ་རྫ་གསུམ་དགྲ་བླའི་སྤྲིན་ཕུང་དབུས།

4 །ཕ་སྐྱེས་མཆོག་ནོར་བུ་དགྲ་འདུལ་རྩལ།

5 །བྱིན་ཐིབས་སེ་དགྱེས་ཞལ་ངོམས་བཞིན་བཞུགས།

6 །མགོན་རྒྱལ་ཀུན་འདུས་ཐུགས་རྗེ་ཅན།

7 །དཔལ་ཨོ་རྒྱན་ཆེན་པོའི་སྤྲུལ་པའི་སྐུ།

8 །རྗེ་རིགས་གསུམ་གཅིག་འདུས་སེང་ཆེན་རྒྱལ།

9 །བུ་མོས་གུས་བཟོད་མེད་གདུང་ཤུགས་ཀྱིས།

10 །ཕ་ཁྱོད་ལ་གསོལ་བ་སྙིང་ནས་འདེབས།

11 །ཐུགས་འོད་གསལ་འཕོ་འགྱུར་མེད་པའི་ངང་།

12 །བྱམས་སྙིང་རྗེའི་སྤྲིན་ཆེན་རྟག་ཏུ་འཁྲིགས།

13 །ལས་སྨོན་ལམ་མཐུན་པའི་གདུལ་བྱ་ལ།

14 །བྱིན་བཙན་ཐབས་འབེབས་པའི་ཐུགས་རྗེ་ཅན། 15 །དཔལ་དགྲ་བླའི་སྐུ་ཆས་རེ་རེར་ཡང་།

16 །ལྷ་རྫ་གསུམ་དཀྱིལ་འཁོར་གྲངས་ལས་འདས། 17 །དྲན་ཙམ་གྱིས་བྱིན་ [653]རླབས་དབང་ཆེན་ཐོབ།

18 །ཡབ་དཔའ་བོའི་བྲོ་བརྡུངས་ཁྲབས་སེ་ཁྲབ། 19 །ཡུམ་དཔའ་མོའི་གླུ་ལེན་ཤར་ར་ར[87]།

20 །རྟ་འདོད་རྗེའི་ལྟིར་སྒྲ་[88]ལྟངས་སེ་ལྟངས། 21 །དཔའ་དགྲ་བླའི་བཞད་སྒྲ་ཆེམས་སེ་ཆེམ།

22 །སེམས་མོས་གདུང་[89]ཅན་གྱི་སྐྱེ་བོ་ལ། 23 །ད་མ་གཡེལ་མ་གཡེལ་བྱིན་གྱིས་རློབས།

24 །ལུས་འདི་ལ་དགྲ་བླའི་དཔའ་རྫོང་ཆོས། 25 །ངག་འདི་ལ་འཕྲུལ་གསུང་དབང་ཞིག་བསྐུར།

26 །སེམས་འདི་ལ་བདེ་སྟོང་རིག་རྩལ་སྤྲོར། 27 །རྗེ་ཁྱེད་དང་དབྱེར་མེད་འགྲུབ་པར་ཤོག

28 །བླ་མ་མཁྱེན་ ཞེས་ཅི་མང་དང་། །བླ་མ་སྐྱེས་མཆོག་ཡིད་བཞིན་ནོར་བུ་མཁྱེན། །ཞེས་དང་།

29 ཨོཾ་ཨཱཿཧཱུྃ་བཛྲ་མ་ཧཱ་གུ་རུ་མ་ཎི་རཏྣ་ཛ་སརྦ་སི་དྡྷི་ཕལ་ཧཱུྃ། 30 ཞེས་བཟླས་མཐར་རང་དང་དབྱེར་མེད་བློ་འདས་ཆོས་སྐུའི་ངང་དུ་བཞག

31 །བྱིན་རླབས་མྱུར་འཇུག་རིག་རྩལ་བདའ་རྟགས་སྟོན། 32 །ཞག་བདུན་ གསོལ་[654]བཏབ་རྗེས་སུ་ངེས་པར་འཛིན།

33 །རང་རིག་བློ་འདས་ངང་ནས་སེང་ཆེན་རྗེའི། 34 །བྱིན་རླབས་ཆེ་ཐོབ་རིག་པའི་རྡོ་རྗེས་སྤྲེལ།

35 ཐུན་མཐར་ཧོར་འདུལ་དང་རྟ་རྒྱུག་གསོལ་འདེབས་དབྱངས་སྙན་པོས་བསྒྲགས་པར་བྱའོ། །ཐམས་ཅད་འདུལ་གྱི་ཟླ་༢་ཚེས་༢༢་ལའོ། །དགེའོ།

།མངྒལཾ།

[87] Xyl: *shar ra*.
[88] Xyl: *ter sgra*.
[89] Xyl: *dung*.

3.8.3 Translation

1	*e ma ho*
2	In the space in front of [us], [within] the vast expanse of dense rainbow light,
3	In the middle of cloudbanks of deities of the three roots[90] and *dgra bla*s,
4	The father, the supreme being, the power of the Jewel that subdues the enemies,
5	Sits magnificently, with a joyful expression on his face.
6	Embodiment of all the protectors and victorious ones, endowed with compassion,
7	Body of the manifestation of the glorious and great one of Oddiyana,
8	Lord encompassing the three families, great lion, king,
9–10	Father, with overwhelming and powerful longing, devotion, and respect, [Your] children supplicate you from the depths of their hearts.
11	State of the luminous mind in which there is neither transformation nor change,
12	Great cloud of love and compassion, at all times dense [and]
13–14	Endowed with the compassion that violently brings down the [rain of] blessings

[90] In verses 3 & 16, we read in text *lha rtsa gsum* instead of *rtsa gsum lha* but this occurs *metri causa* because of the structure of the octosyllabic verse.

For those who are to be tamed in accordance with their *karma* and aspirations,

15–17 By merely being mindful of the innumerable *maṇḍalas* of the deities of the three roots,

In each of the belongings (*sku chas*) of the glorious *dgra bla* as well,

We receive the transmission of spiritual power and the supreme empowerment:

18 The dance beat of the heroic father is being stamped and stamped out—*khrabs se khrab,*[91]

19 The song of the heroic mother is continuously rising and rising—*sha ra ra*,

20 The thundering neighs of the horse, the lord of the *'do* steeds,[92] are resounding and resounding—*lhangs se lhang*,

21 The laughter of the heroic *dgra bla* is roaring and roaring—*chems se chem*,

22 Towards those who are overwhelmed by devotion,

23 Don't be idle now, don't be idle, [but] confer [on them] spiritual power!

24 In this body, erect the heroic fortress of the *dgra bla*!

25 In this speech, establish the power of the magical voice!

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[91] See Stein 1956: 395–399, Helffer 1977: 384-387, Beyer 1992: 147–152, and Bellezza 2005: 189,196–197,229–230,245,266–268,271–272,290–292,359,458–459,469,531–532 regarding reduplication, echoic words, and onomatopoeic lexemes. I translated the meaning of these words but left the Tibetan onomatopeia as there is often no English equivalent.

[92] See Helffer 1977: 145ff.,411ff. and Tsering 1979: 177 for the differences between *'do* or *mdo* horses and other breeds.

26 In this mind, kindle the power of sheer knowing (*rig rtsal*), [the unity of] bliss and emptiness!

27 Accomplish inseparability from you, lord!

28 Repeat "Guru, think [of me]!" as much as possible, as well as "Guru, supreme being, wish-fulfilling jewel, think [of me]!"

29–31 Having recited [the *mantra*] *oṃ āḥ hūṃ vajra mahāguru mani rāja sarva siddhi phala hūṃ*, one finally rests in the state of the body of reality that is beyond the intellect and inseparable from oneself. As one quickly receives spiritual power, the symbolic signs of the power of sheer knowing (*rig rtsal*) manifest.

32 After seven days of supplication, one definitely holds them.

33–34 [These symbolic signs] are caused to unfold from the sphere of that which must be directly experienced for oneself beyond conceptual mind (*rang rig*)

By the Vajra of sheer knowing, the attainment of the great lion lord's supreme spiritual power.

35 At the end of the session, one should read aloud with a melodious voice the supplications for the [chapters of the epic about Gesar's] horse race and submission of Hor.[93] On the 23rd day of the third month of the *Thams cad* year.[94] Virtue! *Maṅgalaṃ*

[93] This refers to two prayers written by Mi pham (see Texts 48 & 49 in our catalog of Gesar rituals).
[94] 15/05/1887.

3.9 Mi pham, The King of *Vajra* life (Text 50)

3.9.1 Introduction

The following text, called the King of *Vajra* life (*rdo rje tshe rgyal*), is a complete Gesar *sādhana* based on the original *dgongs gter* of Lha rig bde chen ye shes rol pa rtsal.[95]

3.9.2 Edition

1 [658]།།གེ་སར་སྐྱེས་བུ་ཆེན་པོ་རྡོ་རྗེ་ཚེ་རྒྱལ་གྱི་བསྐང་གསོལ་འདོད་དགུ་མྱུར་འགྲུབ་ཅེས་བྱ་བ་བཞུགས་སོ།

2 །ཨོཾ་སྭ་སྟི་པྲ་སོགས་ཀྱིས་སྤྲུངས།

3 རང་ཉིད་རྟ་མགྲིན་པ་དྨ་དབང་ཆེན་དུ་གསལ་བའི་དབུ་གཙུག་ཏུ་རྡོ་རྗེ་འོད་ཕྲེང་རྩལ་བསྒོམ།

4 རང་གི་མདུན་གྱི་ནམ་མཁར་བདུད་རྩིའི་སྤྲིན་དཀར་པོ་ལང་ལོང་དུ་འཁྲིགས་པའི་དབུས་སུ་དག་པ་ལྷ་ཡི་གཞལ་ཡས་ཁང་རྣམ་པར་རྒྱལ་བའི་ཕོ་བྲང་གི་དབུས་སུ༔ གསེར་སྐྱོང་ནོར་བུས་བརྒྱན་པའི་ཁྲི་ལ་ཟ་འོག་དར་གོས་བརྩེགས་པའི་གདན་རྒྱ་གྲམ་གྱི་རི་ཁས་མཚན་པ།

5 དེའི་སྟེང་དུ་བདུད་དང་དམ་སྲིའི་གཡང་ཤུན་བརྗིད་པར་འཁྲམ་པའི་དབུས་སུ། དགྲ་ལྷའི་རྒྱལ་པོ་གེ་སར་ཟླ་བ་ཉི་གང་བ་ལྟ་བུ་བལྟ་བས་མི་ངོམ་བའི་མཛེས་སྡུག་ལང་ཚོའི་གཟི་བྱིན་འབར་བ་ཟ་འོག་སྟོ་སྐྱའི་ན་བཟའ་དང་།

[95] I would like to thank Larry Mermelstein who provided a translation of this text made by the Nālandā Translation Committee.

ཡང་ཕྱམ་[96]དམར་པོ་གསོལ་བ། གཙན་གཟན་གྱི་པགས་པ་སྟོ་སྐྱེས་སྨད་དཀྲིས་པ། དབུ་དཀྲ་སིལ་བུར་གྲོལ་བ་ལ་འཛའ་དང་འོད་ཟེར་འཁྲུགས་པ། དབུ་ལ་འཕྱིང་[97]ཞྭ་ཟླུམ་པོ་ཟླ་བའི་མདངས་ཅན། མཛེས་པའི་གཙུག་ཏུ་རྨ་བྱའི་སྒྲོ་ཕྱོན་དང་། མི་ལོང་ནོར་བུ་དར་སྣས་མཛེས་པ་ཞལ་འཛོད་རིར་ལ་།[659]མཛེས་འཛུམ་འཕྲོ་བ། སྙན་ཆ་[98]རིན་པོ་ཆེའི་བཀོད་པ་[99]དང་། མགུལ་བ་ལ་གསེར་སྲ་[100]དང་མི་ལོང་གིས་བརྒྱན་པ། ནོར་བུའི་ཕྲེང་བ་དཀར་དམར་དང་མེ་ཏོག་སྣ་ཚོགས་པའི་དོ་ཤལ་ཅན།

6 ཕྱག་གཡས་ཟ་འོག་གི་འབོལ་ཡ་བརྟེན་ཅིང་། དབང་སྡུད་སྐབས་གཡས་རྡོ་རྗེའི་ལྕགས་[101]ཀྱུ་ཞགས་པའི་འཕྲུལ་ཐབས་ཀྱིས་སྲིད་ཞིའི་དྭངས་བཅུད་གཡོ་ཞིང་འགུགས་པ། ཞེས་བསྒྱུར། གཡང་སྐྱབས་དུས། ན་ཡིད་བཞིན་གྱི་ནོར་བུ་དབང་གི་རྒྱལ་པོ་ཐུགས་ཀར་བསྣམས་པ། ཞེས་བསྒྱུར། མདའ་མོའི་སྐབས། ཕྱག་གཡས་བརྐྱངས་བས་པ་ཧྣ་དཀར་པོ་བསྣམས་པ། ཞེས་བསྒྱུར། བཟློག་པའི་སྐབས། གཡས་གནམ་ལྕགས་ཀྱི་རལ་གྲིས་མ་རུང་སྲིན་པོའི་མགོ་འབྲེག་པ། ཞེས་བསྒྱུར། ཕྱག་གཡོན་ལྕགས་གཞུ་དང་ལྕགས་མདའ་འཛིན་པ། ཞབས་གཉིས་གོ་ལྷམ་སྣ་རིང་གསོལ་ཞིང་རྒྱལ་པོ་རོལ་པའི་སྟབས་ཀྱིས་བཞུགས་པ།

[96] Xyl: *khyam* instead of *phyam* as found in Lab mkhan chen ngag dbang dpal ldan's version of this *sadhāna* (see f.8b,5).
[97] Xyl: *'phyings.*
[98] Xyl: *stan cha*. Cf. Lab mkhan chen ngag dbang dpal ldan's version of this *sadhāna* (*snyan zung la* see f.8b,5).
[99] Xyl: *kod bad*. Cf. Lab mkhan chen ngag dbang dpal ldan's version of this *sadhāna* (see f.8b,5).
[100] Xyl: *gser gwa* instead of *gser sra* as found in Lab mkhan chen ngag dbang dpal ldan's version of this *sadhāna* (see f.9a,1).
[101] Xyl: *lcag.*

7 དེའི་གཡས་སུ་སྐྱེས་བུ་རྡོ་རྗེ་ལེགས་པ་ཁྲེའུ་དར་དཀར་གྱི་ཐོད་བཅིངས་པ། མེ་ཏོག་གི་བརྒྱན་གྱིས་མཛེས་ཤིང་ཤྭ་རྡེལ་[102]ཐོགས་པ། གཡོན་དུ་སྨན་བཙུན་རྡོ་རྗེ་གཡུ་སྒྲོན་མ་གཡུ་ཐོད་གྱོན་ཞིང་ཕྱག་གཡས་མདའ་དར་དང་། གཡོན་བདུད་རྩིའི་ཀ་པཱ་ལ་དཀྲུར་བརྟེན་པ། མདུན་དུ་མ་སང་སྤུན་དགུའི་གཙོ་བོ་དམག་དཔོན་མིག་དམར་ཆེན་པོ་ཁྲོས་པའི་ཉམས་ཅན། ཟ་འོག་[103]དམར་ལྷྭང་གི་བེར་ཅན་འཕྲུལ་ཞགས་དམར་པོ་འདེམ་དུ་གཞལ་བ། དེ་རྣམས་ཀྱི་མདུན་དུ་གསང་བའི་ཡུམ་ཆེན་རྣམ་བཞི་མཛེས་སྡུག་མཚུངས་པ་[660]མེད་པའི་ལང་ཚོ་ཅན། །འཁོར་སྨན་ཕྲན་འབུམ་གྱིས་བསྐོར་བ། མཐའ་སྐོར་དུ་ལྷ་དམག་བྱེ་བ་བཙན་རྒོད་གནོད་སྦྱིན་ཀླུ་གཉན་སོགས་དྲེགས་པ་སྡེ་བརྒྱད་ཀྱི་ཚོགས་དང་། དགྲ་བླ་ཕྱེར་མའི་དམག་དཔུང་གྲངས་མེད་པ་གནམ་ས་བར་སྣང་གི་ཁྱོན་ཀུན་ཏུ་སྤྲིན་འཁྲིགས་པ་ལྟ་བུའི་འཁོར་གྱིས་བསྐོར་བའི་གནས་གསུམ་འབྲུ་གསུམ་གྱིས་མཚན་པའི་འོད་ཟེར་དང་། བདག་གི་ཐུགས་ཀ་ནས་འོད་ཟེར་འཕྲོས་པས་སྟེང་ཕྱོགས་ལྷའི་གནས། ཨོ་རྒྱན་རིག་པ་འཛིན་པའི་ཞིང་། རྒྱ་དཀར་ནག་དང་། བོད་ཀྱི་ཡུལ། ཁྱད་པར་མདོ་ཁམས་གླིང་གི་ཡུལ་མཁའ་སྤྱོད་མཐོང་བ་ཀུན་སྨོན་ལ་སོགས་པ། རང་བཞིན་གར་བཞུགས་ཀྱི་གནས་ནས་གེ་སར་སྐྱེས་བུ་ཆེན་པོ་འཁོར་དང་བཅས་པ་སྐད་ཅིག་གིས་སྤྱན་དྲངས་ཏེ་མདུན་གྱི་དམ་ཚིག་པ་ལ་བརྟན་པར་བཞུགས།

[102] Xyl: *rdil*. The original *dgongs gter* of Lha rig bde chen ye shes rol pa rtsal (f.2a,1) reads *rdel*. However, Lab mkhan chen ngag dbang dpal ldan's version of this *sadhāna* (see f.9a,3) also reads *rdil*.

[103] Xyl: *ba 'og*. I read *za 'og* 'brocade' since *zab ber* 'brocade robe' is mentioned in Lab mkhan chen ngag dbang dpal ldan's version of this *sadhāna* (see f.9a,4) which is also derived from Lha rig bde chen ye shes rol pa rtsal's original *dgongs gter*.

8 ཨོཾ་ཧྲིམ་ཞིམ་ཁྲིམ་མེ་སྨུ་ཏྲ་འབར་ར་ཧཾཿ ཨ་ལ་ལི་ཐིམ་པར་གྱུར། ཞེས་སྤྱན་དྲངས་ལ་སྦྱོར་ཀྱི་དུད་པ་འཕྱུལ་ཞིང་ རོལ་མོ་དང་བཅས་པས། ཀྱེ། །དད་པ་དང་ནི་དམ་ཚིག་གིས། །གནས་འདིར་སྤྱན་འདྲེན་གཤེགས་སུ་གསོལ། །དགྱེས་པའི་གདན་ལ་བརྟན་པར་བཞུགས། །ཨོཾ་ཧྲིན་ཞིམ་ཁྲིཾ་མེ་སྨུཏྲ་འབར་ར་ཧཾཿ ཨ་ལ་ལི་ལ་མོཿ གཏུང་བ་ཁྲེ་ཨ་ཧོ་ཡེ་སི་ཏྲི་ཧཱུཾཿ ཏྲ་ཀླེར་ཁྲིམཿ སྦོག་དུང་དུང་ཛཿ ས་ཏྲ་ས་མ་ཡ་ཐིབ་ཐིབ་འདུ་འདུ་དུང་ དུང་ཡིད་ཡིད་ཛ་ཛཿ ཞེས་འབོད་སྤུགས་བརླམས་མཐར། བཛྲ་ས་མ[661]།ཡ་ཛཿ ཛ་ཧཱུཾ་བཾ་ཧོཿ ཞེས་པས་བསྟིམ། དེ་ ནས་དམ་བསྒྲེ་པ་ནི།

9 ཧཱུྃ། །དགོངས་ཤིག་དགྲ་བླའི་རྒྱལ་པོ་ཁྱོད།

10 །སྤྱན་གཟིགས་པ་རྣ་ཐོད་ཕྲེང་དང་།

11 །ཕྲིན་ལས་དབང་པོའི་སྡེ་ལ་སོགས།

12 །རིག་འཛིན་བརྒྱུད་པའི་སྤྱན་སྔ་རུ།

13 །རྣལ་འབྱོར་གྲོགས་སུ་ཁས་བླངས་པའི།

14 །ཞལ་བཞེས་དམ་བཅའ་མ་བསྙེལ་བར།

15 །ཅི་བཅོལ་ཕྲིན་ལས་མ་ལུས་པ།

16 །བྱང་ཆུབ་བར་དུ་བསྒྲུབ་པར་མཛོད།

17 བཛྲ་ས་མ་ཡ་ར་ཀྵ་ཧཱུྃ།

18 ན་མོ་ན་མྲ་[104]མི། །ཞེས་ཕྱག་བྱ།

19 ཨོཾ་ཧྲིམ་ཞིམ་ཁྲིམ་ས་པྲ་རི་ཝ་ར་ཨརྒྷཾ་ པཱདྱཾ་ པུ་ཥྤེ་ དྷཱུ་པེ་ ཨ་ལོ་ཀེ་ གནྡྷེ་ ནཻ་ཝི་དྱ་ ཤབྡ་ ཨ་ཙྪ་ མ་ཧཱ་ལཾ་ ད་ཤྲཾ་ ལི་ཧཱ་ ས་ཧ་ ར་ཏྣ་ པ་ཉྩ་ ཀཱ་མ་གུ་ཎ་ཨ་སྨྲི་ཏ་ར་ཀྟ་བ་ ལི་ཏ་པུ་ཛཿ པྲ་ཏཱི་ཙྪ་སྭཱ་ཧཱ།། ཞེས་པ་མཆོད་ལ།

[104] Xyl: *na ma mi.*

20 ཧཱུྃ། རྩ་གསུམ་ཀུན་འདུས་གེ་སར་ཡིད་བཞིན་ནོར།

21 ཐུགས་རྗེས་བརྩེ་བས་བདག་ལ་དགོངས་སུ་གསོལ།

22 བདག་ཅག་མ་རིག་འཁྲུལ་པའི་གཞན་དབང་གིས།

23 །སྐུ་གསུང་ཐུགས་དང་རྩ་བ་ཡན་ལག་གི།

24 །དམ་ཚིག་ཆགས་ཉམས་འགལ་བཅི་མཆིས་པ།

25 །ཐོག་མེད་ནས་བསགས་སྡིག་སྒྲིབ་ཉེས་པའི་ཚོགས།

26 །འགྱོད་པས་བཤགས་སོ་བྱང་ཞིང་དག་པ་དང་།

27 །མི་སྒྲིབ་ཚངས་པ་མཆོག་གི་དངོས་གྲུབ་རྩོལ།

28 །བ་ཛྲ་ས་མ་ཡ་ཨཱཿ

29 ཞེས་པས་བཤགས་ནས། དེ་ནས་བསྐང་བ་ནི། ཧཱུྃ་ཧྲཱིཿ

30 །རབ་འབྱམས་ཞིང་ཁམས་རྒྱ་མཚོའི་མཆོད་པའི་སྤྲིན།

31 །མེ་ཏོག་[662]བདུག་སྤོས་མར་མེ་དྲི་ཆབ་དང་།

32 །ཞལ་ཟས་རོལ་མོ་འདོད་པའི་ཡོན་ཏན་ལྔ།

33 །ཁྲག་ཆར་ཤ་རྐྃ་དབང་པོའི་མེ་ཏོག་དང་།

34 །ཚིལ་གསུར་ཙོང་ཐུག་ཞུག་ཆེན་སྒྲོན་མེ་དང་།

35 །ཤ་ཆེན་རྐང་གླིང་[105]ཐོད་ཁྲ་དྲག་པོའི་རྫས།

36 །བདུད་རྩི་[106]སྨན་དང་དམར་ཆེན་ར་ཀྟ་དང་།

37 །བ་ལིང་གཏོར་མ་ཛ་གད་དཔའ་བོའི་ཕུད།

38 །བདེ་ཆེན་དགའ་བཞི་འདྲིན་པའི་རིག་མ་འབུམ།

39 །གོ་མཚོན་ཡུལ་མཁར་ཟས་སོགས་ཆས་རྒྱན་ཕྱུགས།

40 །རྒྱལ་སྲིད་རིན་ཆེན་ཉེ་རྫས་ནོར་སྣ་ཚོགས།

41 །ལྷ་མིའི་འབྱོར་པ་རྒྱ་མཚོས་ཀུན་ཏུ་གཏམས།

42 །གཏུམ་ཧྲམས་དམག་གི་དཔུང་ཆེན་སྤྲིན་ལྟར་

འཁྲིགས།

43 །ཧྲིན་གཡབ་མདའ་དར་དར་སྣ་གློག་[107]ལྟར་འཁྱུགས།

[105] Xyl: *rgang gling.*
[106] Xyl: *bdud rtsi* (?)–the second syllable is almost illegible apart from the vowel -i.
[107] Xyl: *glogs.*

44 །དྲག་པོའི་ཧ་སྒྲ་ཆ་སྒྲ་འབྲུག་ལྟར་སྒྲོགས།

45 །ཕ་རོལ་[108]རྒོལ་འཛོམས་མཚོན་ཆ་ཐོག་ལྟར་འབེབས།

46 །ཚེ་གཡང་ནོར་བུའི་ཆར་པ་སི་ལི་ལི།

47 །འཇའ་འོད་བདུད་རྩིའི་སྤོས་སྤྲིན་ཏ་ལ་ལ།

48 །བརྩེ་དགའ་དབང་གི་འོད་དམར་ཁྱུགས་སེ་ཁྱུག

49 །བདེ་དྲོད་རིག་པའི་རྩལ་སྣང་ཤིགས་སེ་ཤིག

50 །སྣང་སྟོང་སྒྱུ་མར་རོལ་པའི་ཡེ་ཤེས་ཀྱི།

51 །ཐིག་ལེ་ཆེན་པོ་འཁོར་འདས་མཉམ་བརྡལ་བ།

52 །འདོད་རྒྱ་ལྷུན་གྱིས་གྲུབ་པའི་མཆོད་སྤྲིན་འདིས།

53 །རྩ་གསུམ་ཆོས་སྐྱོང་དགྲ་བླ་ཕྱེར་མའི་ཚོགས།

54 །སེང་ཆེན་རྡོ་རྗེ་ཚེ་ཡི་རྒྱལ་པོ་དང་།

55 །དགྲེས་ཡུམ་བློན་འབངས་དྲག་པོའི་དབུང་དང་བཅས།

56 །མི་འབྲལ་རྩེ་གཅིག་འགྲོགས་པའི་དད་གུས་ཀྱིས།

57 །གསོལ་ལོ་མཆོད་དོ་ཐུགས་དམ་བསྐང་གྱུར་ཅིག

58 །ཉམས་ཆགས་རག་ལ[663]།འཁྲུལ་ཆོས་ཀྱི་དབྱིངས་སུ་དག

59 །བདེ་སྟོང་རྡོ་རྗེ་གསང་བའི་དམ་ཚིག་གིས།

60 །རྟག་ཏུ་འདུ་འབྲལ་མེད་པའི་ངང་ཉིད་ནས།

61 །སྒྱུར་དུ་དངོས་གྲུབ་འདོད་རྒྱུའི་དཔལ་སྩོལ་ཅིག །ཅེས་དང་།

62 གེ་སར་སྐྱེས་བུ་ཆེན་པོ་འཁོར་དང་བཅས་པའི་ལྷགས་འོད་ཟེར་གྱི་སྒྲུ་གུས་གཏོར་མའི་བཅུད་དྲངས་ཏེ་གསོལ་བས་དགྱེས་ཤིང་ཚིམ་པར་བསམ།

63 ཨོཾ་ཧྲིམ་ཞིམ་ཁྲིམ་མེ་མུ་ཏྲ་འབར་ར་ཧཾཿ ཨ་ལ་ལི་ལ་མོ། །གཏུང་བ་ཁྲེ་ཨ་ཧོ་ཡེ་སི་ཧྲི་ཧཱུཾ། ཏྲ་ཀླེར་ཁྲིམ་ས་པ་རི་ཕྲ་ར་ཨི་དཾ་བ་ལི་ཏྲ་ཁ་ཁ་ཁྲ་ཧི་ཁྲ་ཧིཿ ཞེས་དང་། ཨོཾ་ཨ་ཀཱ་རོ་སོགས་ཀྱིས་ཕུལ།

[108] Xyl: *ba rol.*

64 ཨོཾ་ཧྲིམ་ཞིམ་ཁྲིམ་ས་པ་རི་ཕྲ་ར་ཨ་རྐྵཾ་ནས་ ཤ་བྲྀ་ཕྲ་ཧྲི་རྐྵ་ཧོཿ ཨོཾ་ཧྲིམ་ཞིམ་སོགས་རྩ་སྔགས་ཤམ་དུ་ ཨོཾ་ཨཱཿཧཱུྃ། ཞེས་ བདུད་རྩི་འབུལ།

65 བསྟན་པའི་བཀའ་སྲུང་ཆེན་པོ་གེ་སར་འཕྲུལ་གྱི་རྒྱལ་པོ་གསང་ཡུམ་བློན་འཁོར་དགྲ་བླ་ཕྱེར་མ་སྲུང་མ་དང་བཅས་པ་རྣམས་ཀྱིས་མཆོད་སྦྱིན་གྱི་གཏོར་མ་རྒྱ་ཆེན་པོ་འདི་བཞེས་ལ།

66 སངས་རྒྱས་ཀྱི་བསྟན་པ་སྲུང་།

67 དཀོན་མཆོག་གི་དབུ་འཕང་བསྟོད།

68 དགེ་འདུན་དང་ཆོས་ཀྱི་རྒྱལ་སྲིད་སྐྱོངས།

69 འཇིག་རྟེན་གྱི་རྒྱུད་པ་སོལ་སོགས་ནས།

70 མྱུར་དུ་འགྲུབ་པའི་ཕྲིན་ལས་མཛོད་ཅིག

71 །འདོད་གསོལ་སྤྱི་དང་བྱེ་བྲག་ཏུ་ཕྲིན་ལས་བཅོལ། བསྟོད་པ་ནི།

72 ཧཱུྃ། །རྒྱལ་བ་ཀུན་དངོས་པ་དྨ་ཐོད་ཕྲེང་དང་།

73 །རིགས་གསུམ་ཞི་དང་ཁྲོ་བོའི་སྒྲུ་འཕྲུལ་གར།

74 །གཅིག་ཏུ་བསྡུས་པ་རྒྱལ་གཞིན་དམ་སྲིའི་གཞེད།

75 །གེ་སར[664]ནོར་བུ་དགྲ་འདུལ་ཁྱེད་ལ་བསྟོད།

76 །ཐུགས་རྗེའི་ལས་སྨོན་དག་པའི་རྟེན་འབྲེལ་གྱིས།

77 །འཛམ་གླིང་བོད་ཀྱི་རྒྱལ་པོའི་སྐུར་བསྟན་པ།

78 །དྲན་པས་ཆོ་གཡང་འདོད་རྒྱུའི་མཆོག་སྩོལ་བ།

79 །ཧོ་རྗེ་ཆོ་ཡི་རྒྱལ་པོ་ཁྱེད་ལ་བསྟོད།

80 །སྐལ་བཟང་གང་ཞིག་ཁྱེད་ལ་དད་པའི་མོད།

81 །སྟོབས་དཔལ་མཐུ་ནུས་བསྐྱལ་པའི་མི་བཞིན་སྟོར།

82 །དགྲ་གདོན་འབྱུང་པོའི་བླ་སྲོག་ཕྱེ་མར་བྱེད།

83 །སེང་ཆེན་བདུད་འདུལ་དཔའ་བོ་ཁྱེད་ལ་བསྟོད།

84 །ས་གསུམ་ཆེ་རྒྱུ་ཀུན་གྱི་ཙོད་པཎ་ལ།

85 །གང་བསམ་རྒྱལ་ཁ་ཐོབ་པར་དབང་བསྒྱུར་ཞིང་།

86 །སྐལ་པའི་བ་དན་ཕྱོགས་བཅུར་རྒྱས་མཛད་པ།

87 །དོན་འགྲུབ་ཕྱེར་མ་དཀར་པོ་ཁྱེད་ལ་བསྟོད།

88 །དེང་འདིར་རིག་འཛིན་རྣལ་འབྱོར་བདག་ཅག་གི། 89 །མི་འབྲལ་རྡོ་རྗེ་གསང་བའི་དམ་ཚིག་གིས།

90 །སྲོག་གི་སྙིང་པོ་གཅིག་ཏུ་བསྡུས་ལགས་ན། 91 །ཐུགས་ཀྱི་དགོངས་ནས་མྱུར་དུ་འགྲུབ་པར་མཛོད།

92 །དེ་ནས་བཟླས་པ་ནི། 93 །རང་ཡི་དམ་དུ་གསལ་བའི་ཐུགས་ཀ་ནས་འོད་ཟེར་འཕྲོས།

94 །སྐྱེས་བུ་ཆེན་པོའི་ཐུགས་ཀར་ཉི་མའི་གདན་ལ་ཨ་ཡིག་དཀར་པོའི་མཐར་སྔགས་ཕྲེང་གིས་བསྐོར་བ་ལ་ཕོག། དེ་ལས་འོད་ཟེར་སྣ་ལྔ་བྱུང་བ་རང་ལ་ཐིམ་པས་ལས་བཞིའི་ཕྲིན་ལས་བསམ་ཙམ་གྱིས་ཐོགས་མེད་དུ་འགྲུབ་པའི་བདག་ཉིད་དུ་གྱུར།

95 བར་བསམ་ལ། དམིགས་པ་རྩེ་གཅིག་ཏུ་གཏད་དེ།

96 ཨོཾ་ཧྲིམ་ཞིམ་ཁྲིམ་མེ་སུ་ཏྲ་འབར་ར་ཧཾཿ ཨ་ལ་ལི་ལ་མོཿ [665]།གཏུང་བ་ཁྲེད་ཨ་ཧོ་ཡེ་སི་ཧྲི་ཧཱུྃཿ ཙ་ཀྲེར་ཁྲིམ་གི་རྣཾ་ཐུཾ་ཕྲཾ་ཕཱ་ཕཾ་སྨ་ར་ཡ་སི་ཧྲི་ཧཱུྃ་ཛཿ

97 ཞེས་པ་ཅི་ནུས་བཟླས་མཐར་དབྱངས་གསལ། ཡིག་བརྒྱ་རྟེན་སྙིང་བཟླ། དེ་ནས་སླར་མང་གོང་ལྟར་མཆོད་པས་འཕུས།

98 ེ་ནས་མངའ་གསོལ་ལ་བདུད་རྩི་འཐོར་ཞིང་དར་སྣ་བསྒྲེངས། 99 མཆོད་པ་སྤྱོས་རོལ་མོ་བཅས་བས་འདི་སྐད་གྱེར་རོ།

100 ཧཱུྃ། རྒྱལ་བ་ཀུན་གྱི་ཕྲིན་ལས་དཔའ་བོ་ཆེ། 101 །ནག་ཕྱོགས་གདུལ་དཀའ་མ་ལུས་འཛོམས་པའི་གཉེན།

102 །དཀར་ཕྱོགས་རྣམ་བར་རྒྱལ་བའི་རྒྱལ་མཚན་མཆོག 103 །སེང་ཆེན་དགྲ་ལྷ་ཕྱེར་མའི་རྒྱལ་པོ་ཁྱེད།

104 །རྣལ་འབྱོར་བདག་གིས་བྱང་ཆུབ་སྙིང་པོའི་བར། 105 །རི་ལྷོས་མི་འགྱུར་ཡིད་བཞིན་ནོར་བུའི་ཚུལ།

106 །ཕྱོགས་ལས་རྣམ་པར་རྒྱལ་བའི་བ་དན་ཏུ།

107 །དབང་བསྐོད་མངའ་གསོལ་རྡོ་རྗེའི་དམ་ཚིག་བསྒྲི།

108 །བསམ་འགྲུབ་བདེ་བ་ཆེན་པོའི་ཕོ་བྲང་དུ།

109 །སྣང་སྲིད་དྲེགས་པ་ཡོངས་ཀྱི་སྲོག་གི་བདག།

110 །རིག་འཛིན་ཆེན་པོ་འཇམ་གླིང་རྒྱན་མཆོག་རྩལ།

111 །རྣལ་འབྱོར་སྙིང་གི་ཐིག་ལེར་མངའ་གསོལ་ལོ།

112 །དཔའ་བོ་ཆེན་པོ་བདུད་དཔུང་དགྲ་འདུལ་བ།

113 །ཤེས་རབ་རལ་གྲི་མདའ་གཞུ་རྣམ་པར་འཛིན།

114 །དྲན་པས་འཁྲུལ་སྣང་འཁོར་བའི་གཡུལ་འཛོམས་པ།

115 །རོ་མཉམ་རྡོ་རྗེའི་དབྱིངས་སུ་མངའ་གསོལ་ལོ།

116 །སྲིད་གསུམ་སྐྱེ་རྒུ་ཀུན་གྱི་ཅོད་པན་ལ།

117 །ཆེ་བརྩན་འགྲན་ཟླ་མེད་པར་དབང་བསྒྱུར་ཞིང་།

118 །སྣང་སྲིད་དགྲ་བླ་ཕྱེར་མའི་དཀྱིལ་འཁོར[666]གྱི།

119 །རྗེ་བཙུན་དཔའ་བོ་ཁྱོད་ཉིད་མངའ་གསོལ་ལོ།

120 །ལྷ་དབང་གཡུལ་ལས་རྒྱལ་བའི་རྔ་སྒྲ་ལྟར།

121 །མི་འཇིགས་སྤོབས་པའི་བདུད་རྩི་ཟླ་མེད་པ།

122 །མྱུར་དུ་སྙིང་ལ་སྩོལ་བས་ཕྲིན་ལས་ཀྱི།

123 །རྣོ་མྱུར་ཐོགས་པ་མེད་པར་གཡོ་འཆར་མཛོད།

124 ཅེས་དེ་ལྟར་མངའ་གསོལ་ནས། ཐུགས་དམ་བསྐུལ་ཞིང་ཕྲིན་ལས་བཅོལ་བ་ནི། སླར་བདུད་རྩིའི་ཕུད་གཏོར་ལ།

125 ཧཱུྃ་ཧཱུྃ། །དགྲ་བླའི་རྒྱལ་པོ་རྡོ་རྗེ་ཚེ་ཡི་རྒྱལ།

126 །སྔོན་གྱི་དམ་བཅའ་གཉན་པོའི་དུས་ལ་བབས།

127 །རྣལ་འབྱོར་བདག་གི་རེ་བ་ཆུད་མ་གསན།[109]

128 །ལས་སྨོན་འབྲས་བུ་བསླུ་བ་མེད་པར་མཛོད།

129 །སྐལ་ངན་སྙིགས་མའི་ཡང་མཐའ་འདི་ན་ནི།

130 །ནག་ཕྱོགས་བདུད་སྲིན་འབྱུང་པོའི་དཔུང་བསྐྱེད་ནས༔

131 །ཐེག་མཆོག་བསྟན་པའི་མངའ་ཐང་སྣད་པའིར་ཚེ།

132 །ཁྱེད་ལ་འབོད་དོ་ཡེ་ཤེས་སྤྱན་གྱིས་གཟིགས།

[109] Xyl: *chud ma gzon.*

133 །མཐའ་བཞིའི་དམག་དཔུང་གློ་བུར་འདུག་པའི་རྐྱེན།
134 །དགྲ་སྡེ་སྟོབས་ཤུགས་དར་བའི་ནགས་ཚལ་ལ།
135 །སྨྱུར་དུ་ཛམས་པ་དགྲ་འདུལ་རྡོ་རྗེའི་མེ།
136 །དཔའ་བོ་ཁྱེད་ཀྱི་དམ་བཅས་དགོངས་པར་མཛོད།
137 །རིག་འཛིན་རྣལ་འབྱོར་བདག་ལ་འཚེ་བ་དག།
138 །གསང་ཆེན་བསྟན་ལ་འཁྲུག་བ་[110]རྡུལ་དུ་རློག།
139 །ཚེ་དཔལ་འབྱོར་པ་མི་ཟད་གཏེར་དུ་སྐྱིལ།[111]
140 །ཕྱོགས་ལས་རྣམ་པར་རྒྱལ་བའི་ཕྲིན་ལས་མཛོད།
141 །འོད་གསལ་རྡོ་རྗེ་སྙིང་པོའི་བཤད་སྒྲུབ་སྡེས།
142 །ནོར་འཛིན་ཐ་གྲུ་ཀུན་ལ་ཁྱབ་པ་དང་།
143 །བཀྲ[667]།ཤིས་ལས་མཐའ་བཙན་ཞིང་ཆོས་རྒྱུད་
འཕེལ།
144 །ཆོས་མཐུན་བསམ་རྒྱ་ཡིད་བཞིན་འགྲུབ་པར་
མཛོད།
145 །འདི་ནས་བྱང་ཆུབ་བར་དུ་བདག་ཅག་ལ།
146 །ལུས་དང་གྲིབ་མ་བཞིན་དུ་མི་འབྲལ་བར།
147 །རྟག་ཏུ་ལེགས་དང་སྤྱོད་ལ་ཉེས་དང་བསྐྱོལ།
148 །ཅི་བཙོལ་ཕྲིན་ལས་ཐོགས་པ་མེད་པར་སྒྲུབས།
149 །སྔོན་གྲགས་དགེ་མཚན་དཀར་པོའི་བ་དན་གྱིས།
150 །སྲིད་པ་གསུམ་པོ་ཟིལ་གྱིས་ནོན་པ་ཡི།
151 །ངོ་མཚར་དགྲ་ལྷ་ཕྱེར་མའི་སྟོབས་ཤུགས་ཀུན།
152 །ད་ལྟ་ཉིད་དུ་བདག་ལ་འཇུག་པར་མཛོད།
153 །གནས་སྐབས་ཞི་རྒྱས་དབང་དང་དྲག་པོའི་ལས།
154 །བསམ་པ་ཙམ་གྱིས་ཐོགས་མེད་འགྲུབ་པ་དང་།
155 །མཐར་ཐུག་ཁྱེད་ཐུགས་གདོད་མའི་གཞི་དབྱིངས་སུ།
156 །རང་བྱུང་ཡེ་ཤེས་སྐུ་རུ་འགྲུབ་པར་མཛོད།
157 ཅེས་པ་འདིའང་ལྷ་རིགས་བདེ་ཆེན་རོལ་པ་རྩལ་གྱི་དགོངས་གཏེར་རྡོ་རྗེའི་ཚིག་དོན་མ་ནོར་བ་བཞིན་དུ། དཔའ་བོ་ཆེན་པོ་འདི་ཡི་བྱིན་བརླབས་ཀྱི་མཚན་མ་

[110] Xyl: *'khru ba*.
[111] Xyl: *bskyil*.

[112]ཅུང་ཟད་ཐོབ་པ་མི་ཕམ་རྣམ་པར་རྒྱལ་བས་རང་ལོ་ཉེར་བརྒྱད་ཆུ་བྱ་རྒྱལ་ཟླ་བའི་དཀར་ཕྱོགས་ཀྱི་དགའ་བ་དང་པོར་རྫོང་གསར་བཀྲ་ཤིས་ལྷ་རྩེའི་རང་གནས་གྲགས་པའི་མཆོད་ཁང་དུ་གྲུབ་པར་བགྱིས་པ་འདིས་ཀྱང་གསང་ཆེན་ཨ་ཏི་ཡོ་གའི་བསྟན་དང་བསྟན་འཛིན་གྱི་དབུ་འཕང་སྲིད་རྩེའི་བསྟོད་པའི་རྒྱུར་གྱུར་ཅིག

3.9.3 Translation

1 A supplication fulfilling the sacred pledge to Gesar, the great being, the king of *Vajra* life, called “The [Supplication] that Swiftly Accomplishes All Desires”.

2 Having purified with [the *mantra*] *oṃ svabhāva*[-*śuddhāḥ sarvadharmāḥ svabhāvaśuddho ’haṃ*],

3 One should visualize oneself as Hayagrīva Padma Maheśvara with rDo rje thod phreng rtsal at the crown of one’s head.[113]

4 In the space in front, amidst white clouds of ambrosia gathering languidly, at the centre of [Śakra’s] palace of Complete Victory, in the middle of the immeasurable celestial mansion of utter purity, on a throne ornamented with pure gold and jewels is a seat made of stacked brocade and silk [cushions], adorned with the symbol of crossed *vajra*s.

5 On this [seat], at the centre of magnificently spread skins of demons and violators of the sacred pledge, the king of *dgra bla*s, Gesar, shines with the splendour of youth, beautiful like the full moon that one never tires to contemplate. He is clad in pale blue silk clothes and a red gown, and the lower part [of his body] is wrapped in pale blue

[112] Schuh reads *mtshams* instead of *mtshan ma* (see Schuh 1973: 145).
[113] In the epic, Gesar declares that his wrathful form is Hayagrīva (see Helffer 1977: 535).

[and a] skin of a beast of prey. From loosely hanging hair flash forth rainbows and light rays. On his head is a cylindrical felt hat of the color of the moon, its top embellished with peacock feathers, a mirror, jewels, and five-colored ribbons as top ornaments. A beautiful smile illuminates his dignified face. He is adorned with an arrangement of jewels as earrings and a mirror and [a locket of] gold coins at his throat. He wears a necklace of white and red jewels and a garland of various kinds of flowers.

6 His right hand rests on a silk cushion.

At the time of magnetizing, one should change [this to]:

"He shakes and attracts the luminous essence[114] of the world and the state of appeasement with the magical means consisting in the *Vajra* hook and noose [in] his right [hand]."

At the time of protecting wealth, one should change [this to]:

"His right [hand] holds at the level of his heart the wishfulfilling gem [called] Powerful Sovereign."

In the case of an arrow divination, one should change [this to]:

"His right hand fully stretched holds a white lotus."

At the time of driving away or sending back [that which is negative] (*bzlog pa*), one should change [this to]: "His right [hand] decapitates the malevolent demons with the sword of meteoric iron".

[114] Mipham wrote a detailed instruction about this. See below the translation of this text (*Gesar nor sgrub man ngag*—Text 73).

His left hand holds an iron bow and an iron arrow. On his two feet, he wears long-tipped armor boots.[115] He is seated in the royal posture of enjoyment.

7 On his right, youthful rDo rje legs pa, wearing a turban of white silk, adorned with flowers, is holding divination pebbles. On his left, sMan btsun rdo rje g.yu sgron ma, wearing a turquoise diadem, is holding a *mda' dar* in her right hand and, at the level of her waist, a *kapāla* of ambrosia in her left hand. In the front, the chief of the nine *ma sang* brothers, the great warlord Mig dmar in the attitude of wrath, wearing a greenish-red deep-sleeved cloak of brocade, measures an armspan of his magical red lasso. Before them are the four aspects of the great secret mother, the beautiful maidens beyond compare, surrounded by the hundred thousand servants of the sMan retinue. [All of them] are surrounded, all around, by a retinue of ten million armies of gods, hordes of the eight classes of gods, demons, and haughty spirits (*dregs pa*) such as the wild *btsan* spirits, *yakṣa*s, *nāga*s, and *gnyan*s, the countless armies of *dgra bla*s and *wer ma*s, like thick clouds completely pervading the sky, the earth, and the intermediate space.

Light rays shine forth from their three places marked by the three syllables and from one's heart center, instantly inviting Gesar, the great being, together with his retinue, from [places] such as the abodes of the gods above, O rgyan (the pure realm of the holders of sheer

[115] *go lhwam sna ring*. In Tsering 1979: 174, these boots are called 'iron boots that overpower the eight classes of gods and demons' (*sog lhram sde brgyad zil gnon*). See also Chichlo 1981: 35.

knowing), the lands of India, China, Tibet, and in particular, the lands of mDo Khams and Gling, wherever those who perceive celestial fields aspire [to go], namely, from the places where they naturally abide. [The invoked deities] remain firmly in the deity of the sacred pledge (*dam tshig pa*/*samayasattva*) in front of oneself.

8 *oṃ trim zhim khyim me mu tra ’bar ra haṃ a la li*[116]

[The beings of primordial knowing] dissolve [into the beings of the sacred pledge].

As one invites them with these words, diffusing incense smoke, [one should pronounce the following words] together with music:

kye! With devotion and [pure] bonds, [we] invite [you] to this place and supplicate [you] to come! Remain firmly on this pleasing seat!

Finally, one recites the invitation mantra:

oṃ trim zhim khyiṃ me mu tra ’bar ra haṃ

a la li la mo

gtung ba khye a ho ye siddhi hūṃ̈

trakṣer khyim

srog dung dung ja

sarva samaya thib thib ’du ’du dung dung yed yed ja ja

[116] Lha rig ye shes rol pa rtsal’s *dgongs gter* reads *oṃ trim zhim khya mi mu tra ’bar ra hūṃ a la li* but Lab mkhan chen ngag dbang dpal ldan’s version of this *sadhāna* has the same *mantra* as Mipham’s text. Did Mipham use Lab mkhan chen ngag dbang dpal ldan’s text or did Mipham have another manuscript or edition of Lha rig’s *dgongs gter*?

[The beings of primordial knowing] dissolve [into the beings of the sacred pledge] with the words:

vajra samaya jaḥ

ja hūṃ̐ baṃ ho

Next is the unification [of the deity and the *sādhaka*] within the sacred bond (*dam bsre ba*):

9 *hūṃ̐*

Take care of [us]! You, the king of *dgra bla*s,

10–12 In the presence of the lineage of the holders of sheer knowing

Such as Avalokiteśvara, Padma thod phreng and the community of the lords of [the four] activities,

13–14 You promised to help yogis.

Without neglecting [your] sacred bond,

15 Accomplish until awakening all activities

16 That you have been appointed [to perform]!

17 *vajra samaya rakṣa hūṃ̐*

18 One should perform the *mudra*, as one says: *namo namāmi*.

19 One offers with these words:

oṃ trim zhim khyiṃ saparivāra arghaṃ pādyaṃ puṣpe dhūpe āloke gandhe naividhya śabda aṣṭamaṅgalaṃ dravyaṃ[117] *liṅga saptaratna pañcakamaguna aṃṛta rakta baliṃta pūja*

pratīccha svāhā.

[117] Xyl: *draphyaṃ*.

20 *hūṃ*

Gesar, Jewel that Fulfills all Wishes, embodying the three roots,

21 We supplicate you to consider us with compassion and loving-kindness!

22–25 Any violation and transgression of root and secondary pledges,

As well as body, speech, and mind commitments,

All negative actions, obscurations, and faults accumulated since beginningless time

Under the influence of confusion and ignorance,

26 We confess with deep remorse. Having cleansed and purified them,

27 Bestow the accomplishment consisting in supreme immaculate purity!

28 *vajra samaya āḥ*

29 Having thus confessed, there is next the ritual to mend the sacred bond:

hūṃ hrīḥ

30 The offering-clouds of countless pure realms embracing the infinity of the universe (*rab ’byams*),

31 Flowers, incense, lamps, fragrant water,

32 Food and music, the five sense pleasures,

33 A rain of blood, *arghaṃ*, the flower of the senses,

34 The burnt offering (*gsur*) of [human] fat, onion soup, the oil lamp made of human fat,

35 The wrathful [offering] substances consisting of human flesh, trumpets made of a human femur, skull-drums,

36 The ambrosia of immortality (*aṃṛta*) and the red *rakta* of human blood,

37 The *gtor ma* that is *baliṃ*, the select food of the heroes, as well as beer,

38 A hundred thousand consorts embodying sheer knowing (*rig ma*) and bringing forth the four delights of great bliss (*bde chen dga' ba bzhi*),

39 [As well as] cattle, ornaments, and possessions such as armor, weapons, countries, castles, and food,

40 The [seven] precious possessions of a universal monarch, secondary substances and various possessions—

41 The oceanic wealth of gods and humans—fill all directions.

42 Vast and ruthless armed forces are gathered like clouds,

43 Symbols, signals, arrow banners, and various flags are flashing like lightning,

44 The fierce war cries and drumbeats are resounding like thunder,

45 The weapons destroying the enemy are falling down like thunderbolts,

46 The rain of long life, prosperity, and jewels is falling and falling—*si li li*![118]

47 Incense clouds of rainbow light and nectar are rising and rising—*ta la la*!

48 The red light of love, joy, and power is shimmering and shimmering—*khyugs se khyug*!

49 The manifesting power (*rtsal snang*) of bliss, heat, and sheer knowing (*rig pa*), is whirling and whirling—*shigs se shig*!

50–51 The vast edgeless expanse (*thig le chen po*) of primordial knowing that playfully manifests (*rol pa*) as an illusion, [the unity of] appearance and emptiness,

Equally permeates *saṃsāra* and *nirvāṇa.*

52 By means of these offering clouds of all spontaneously present desirable objects,

53 Life-force of the three roots, *Dharma* protectors, *dgra bla*s, and *wer ma*s,

54 Great lion, king of the *Vajra* life,

55 Together with [your] delightful consorts (*dgyes yum*), ministers, and attendants, and fierce armies,

[118] See Stein 1956: 395–399, Helffer 1977: 384-387, Beyer 1992: 147–152, and Bellezza 2005: 189,196–197,229–230,245,266–268,271–272,290–292,359,458–459,469,531–532 regarding reduplication, echoic words, and onomatopoeic lexemes.

56–57 [Remaining] inseparable [from you],

We supplicate and worship [you] with trust and devotion, with complete loyalty, may the sacred pledge be fulfilled!

58 Purify transgressions within the constituent element of reality (*dharmadhātu*),

59 By means of the sacred bond of the secret *Vajra*, [the unity of] bliss and emptiness,

60 From the state that always remains beyond meeting and parting,

61 Swiftly bestow the glory of [all] accomplishments and all that is desired!

62 One should visualize that Gesar, the great being, together with his retinue, having sipped the nectar of the *gtor ma* with tongues that are tubes of light, is pleased and satisfied by this supplication.

63 Offer with [the following *mantra*]:

oṃ trim zhim khyiṃ me mu tra ’bar ra haṃ
a la li la mo
gtung ba khye a ho ye siddhi hūṃ̐
trakṣer khyim sapārivara idaṃ baliṃta kha kha khāhi khāhi

and with:

oṃ akāro [*mukhaṃ sarvadharmānāṃ ādyanutpannatvāt*]

64 *oṃ trim zhim khyiṃ saparivāra arghaṃ* [*pādyaṃ puṣpe dhūpe āloke gandhe naivedhya*] *śabda pratīccha hoḥ.*

One offers the nectar:

oṃ trim zhim [*khyiṃ me mu tra ’bar ra haṃ*

a la li la mo

gtung ba khye a ho ye siddhi hūṃ

trakṣer khyim] like the root *mantra* below

oṃ āḥ hūṃ

65 Great guardian of the words of the teaching, Gesar, king of magic, together with your secret consort, ministers, attendants, *dgra bla*s, *wer ma*s, and protectors, accept this *gtor ma* of offering clouds.

66 Protect the teachings of the Buddha,

67 Glorify the [three] jewels!

68 Protect the royal domains of *Dharma* and *saṅgha*!

69 Dispel the degeneration of the world, and so forth.

70 Perform the activities that must be quickly accomplished!

71 Having entrusted [Gesar to perform] the [four] activities [by means of] general and specific requests, [one should] praise [him]:

72–75 *hūṃ*

Quintessence of all conquerors,

Dance of the magical displays (*sgyu ’phrul gar*) of Padma thod phreng, the three families, and the peaceful and wrathful deities,

Embodiment [of all deities of the three roots] into one,

	Victorious one who destroys the *gshin* spirits and violators of the sacred pledge,
	Gesar, Jewel that subdues the enemies, [we] shall praise you.
76	On account of the causes and conditions of pure karma and aspiration endowed with compassion,
77	You manifest in the form of the king of Jambudvīpa and Tibet.
78	Through mindfulness, you bestow the excellence of long life, prosperity, and all desirable objects,
79	King of the *Vajra* life, [we] praise you!
80	When fortunate persons have trust in you,
81	Their force, glory, power, and abilities blaze like the fire at the end of time.
82	You pulverize the spirit (*bla*) and life force (*srog*) of enemies, negative forces, and malevolent spirits (*'byung po*).
83	Great lion, tamer of demons, hero, [we] praise you!
84	With regard to the crown of all the mighty ones within the three worlds,
85	You reign supreme, [achieving] whatever you wish,
86	And send out in the ten directions the banner of fame.
87	White *wer ma* who accomplishes all desires, [we] praise you!
88–91	Today, in this place, on account of being inseparable from us—holders of sheer knowing and yogis—
	[On account of] the sacred bond of the secret *Vajra*,
	Insofar as we are gathered within the single essence of the life force,

Considering [this], swiftly accomplish [the activities you have been appointed to perform]!

92 Then [perform] the [mantra] recitation:

93–95 As one visualizes oneself as the yidam, light rays emanate from one's own heart center and strike the edge of the white letter A that is seated on a sun and surrounded by the mantra garland at the heart center of the great being. As the five kinds of light shining forth from the [white letter A] dissolve into oneself, one becomes the sovereign who accomplishes—without obstructions, by merely wishing it—the activities consisting of the four actions.

While one visualizes this, focusing one-pointedly on this mental image, [one should recite the *mantra*]:

96 *oṃ trim zhim khyiṃ me mu tra 'bar ra haṃ*

a la li la mo

gtung ba khye a ho ye siddhi hūṃ

trakṣer khyim gintaṃ puṣṭaṃ[119] *vaśaṃ māraya siddhi hūṃ jaḥ*

97 Having recited this as much as possible, one should finally recite the alphabet, the one hundred-syllable [*mantra*], and the [*mantra* of] dependent arising.[120] Then, it is sufficient to offer again several times in the way [explained] above.

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[119] Instead of *gintaṃ puṣṭaṃ*, one usually finds *śantiṃ puṣṭiṃ* in the mantra.

[120] The one-hundred syllable *mantra* is: "*oṃ vajrasattva samayam anupālaya vajrasattva tvenopatiṣṭha dṛdho me bhava sutoṣyo me bhava supoṣyo me bhava anurakto me bhava sarvasiddhim me prayaccha sarvakarmasūca me cittaṃ śreyaḥ kuru hūṃ ha ha ha ha hoḥ bhagavān sarvatathāgatavajra mā me muñca vajrībhava mahasamayasattva āḥ*". The mantra of dependent arising is: "*ye dharmā hetuprabhavā hetuṃ teṣāṃ tathāgato hy avadat teṣāṃ ca yo nirodha evaṃ vādī mahāśramanaḥ svāha*".

98–99 Then, regarding the enthronement: sprinkling nectar and waving the [five-colored] ribbons, chant these words as [you present] offerings, [burn] incense, and [play] music.

100 *hūṃ*

Activity of all the victorious ones, great hero,

101 Companion who completely subdues the negative forces that are hard to tame,

102 Supreme victory banner of the complete victory of positive forces,

103–107 As you, the great lion, the king of *dgra bla*s and *wer ma*s,

Are enthroned and empowered by us, yogis, as the one we rely upon until [we reach] the heart of awakening,

The nature of the wishfulfilling jewel, the banner of those who are victorious in all directions,

We remain inseparably merged within the *Vajra* sacred bond.

108–111 In the palace of great bliss that fulfills all wishes,

Supreme lord of the life force of worldly haughty spirits,

Holder of sheer knowing, power (*rtsal*) that is the most excellent ornament of Jambudvīpa,

We enthrone you as the innermost essence of yoga.

112–115 Great hero, subduer of the armies of demons, the enemies,

Holder of the sword, bow, and arrows of insight (*shes rab*),

Conqueror of hallucinations, the armies of *saṃsāra*, by means of mindfulness,

We enthrone you as the *Vajra* basic expanse that is of a single essence.

116–119 You, matchless in might and grandeur,

Who control the crown of [the king ruling] all beings within the three worlds,

Supreme lord of the *maṇḍala* of the *dgra bla*s and *wer ma*s of the universe, we enthrone you alone.

120–123 By swiftly bestowing to our hearts

The incomparable nectar of fearless intrepidity,

Similar to the drumbeat of victory of the armies of the king of gods,

Set the [four] activities into motion, sharply, quickly, without obstructions!

124 Having thus performed the enthronement, sprinkle again the select ambrosia:

125 *hūṃ hūṃ*

King of the *gdra bla*s, king of the *Vajra* life,

126 The time has come [to accomplish] the sacred pledge that [you] have made long ago,

127 Do not let the hopes of us, yogis, be in vain,

128 Let the result of karma and aspirations be inevitable!

129 At this very end of [the age of the five] degenerations, this evil aeon,

130 The armies of negative forces, demons, *srin* and *'byung po* spirits, have been brought into existence,

131 And at the time when the power of the teaching of the supreme vehicle is waning,

132 We invoke you! Look [at us] with the eye of primordial knowing!

133–134 In the forest where the power of the enemies' hordes is spreading

As adventitious obstacles that are the armies of the four extremes,

135–136 *Vajra* fire that swiftly subdues the enemy—craving,

Hero, think of your promise!

137 Crush to dust that which torments us holders of sheer knowing and yogis

138 As well as that which goes against the teaching of the great secret!

139 Gather long life, glory, and wealth as an inexhaustible treasure,

140 Perform the activities that are victorious in all directions!

141–142 Having pervaded the whole extent of that which holds wealth [—the earth—],

With the explanation and practice of the luminous *Vajra* essence,

143 Develop the transmission of *Dharma* as you secure it with auspiciousness!

144 Accomplish that which is in harmony with *Dharma*, whatever one wishes, just as desired!

145–146 From now until awakening,

Remaining inseparable from us like the body from its shadow,

147–148 Constantly endow us with that which is good and fight against wrongdoing,

Accomplish without obstructions the activities you have been appointed [to perform]!

149–152 In this very moment, establish in us

All the powers of the wondrous *dgra bla*s and *wer ma*s

That subjugate the three states of conditioned existence

With the glorious banner of positive and virtuous qualities!

153–156 Through the mere thought [of you], make [us] fulfill without obstruction

The activities of pacification, enrichment, subjugation, and destruction, according to circumstances,

And finally make [us] accomplish your mind

As the body of primordial knowing (*ye shes sku*) that spontaneously arises within the primordial basic expanse (*gdod ma'i gzhi dbyings*)!

157 In conformity with the authentic meaning of the *Vajra* words of Lha rigs bde chen rol pa rtsal's mind treasure[121], this was completed on the first *dGa' ba* of the white half of the *rGyal* month of the water-bird year[122] in the shrine that is reputed to be his [—Gesar's—] place in rDzong gsar's bKra shis lha rtse by Mi pham rnam par rgyal ba, who has obtained a few signs of the great hero's transmission of power, at the age of twenty eight years. May this be a cause to glorify the teaching and teaching-holders of the great secret, *atiyoga*, as the pinnacle of existence.

[121] See Text 1 in the catalog of Gesar rituals.
[122] 19.01.1874 (Schuh 1973: 145).

3.10 Mi pham, The Innermost Essence of the Jewel that Subdues the Enemies (Text 67)

3.10.1 Introduction

The following text, *dGra 'dul nor bu'i snying tig*, is a quintessential practice of Gesar in which Mipham identifies Gesar with Mañjuśrī, Padmasambhava, and *Kalkin* Raudra Cakrin of the Kālacakra Tantra.[123]

3.10.2 Edition

1 [702]།དགྲ་འདུལ་ནོར་བུའི་སྙིང་ཏིག་བཞུགས།

2 ཨཱ། །ངོ་བོ་དཔལ་ལྡན་འཇམ་པའི་རྡོ་རྗེ་ཉིད། 3 །རྣམ་པ་སྣང་སྲིད་དགྲ་བླའི་རྒྱལ་བ་ཚུལ།

4 །སྟོན་ཚེ་རིག་འཛིན་པ་དྨ་འབྱུང་གནས་ཏེ། 5 །ད་ལྟ་སེང་ཆེན་ནོར་བུ་དགྲ་འདུལ་རྩལ།

6 །མ་འོང་རིགས་ལྡན་དྲག་པོ་འཁོར་ལོ་ཅན། 7 །བདག་དང་དབྱེར་མེད་སྙིང་གི་ལྷ་མཆོག་དང་།

8 །ཟུང་འཇུག་རྡོ་རྗེ་དབྱིངས་ཅན་དགྱེས་ཡུམ་བཞི། 9 །དཔའ་རྟུལ་དྭང་སྨན་དགྲ་བླ་ཝེར་མའི་དཔུང་།

10 །བཀའ་འཁོར་སྣང་སྲིད་དྲེགས་པ་སྡེ་བརྒྱད་བཅས། 11 །ཕྱི་ནང་གསང་བ་ཡེ་ཤེས་བདུད་རྩིའི་སྤྲིན།

12 །ཐུགས་དམ་དགྱེས་སྐོང་མཆོག་གི་མཆོད་པ་འདིས། 13 །གསོལ་ལོ་མཆོད་དོ་བསྐང་ངོ་མངའ་གསོལ་ལོ།

14 །བསྟོད་དོ་བརྟན་ནོ་མཐུ་ལྡན་དགྲ་བླའི་དཔུང་། 15 །ཐུགས་རྗེས་མཐུ་སྟོབས་ནུས་པའི་ཤུགས[703]།བསྐྱེད་ལ།

[123] Raudra Cakrin is the Kalkin who will lead the armies of Shambhala against the *mleccha*s. Stein investigates parallelisms and junction points between the Gesar epic and the Kalacakra Tantra through the myth of Shambhala (see Stein 1959: 524–528).

16 །རྣལ་འབྱོར་བདག་གི་ཚེ་དཔལ་བསོད་ནམས་དང་། 17 །དགེ་མཚན་སྙན་གྲགས་རླུང་རྟ་མཆོག་ཏུ་བསྐྱེད།

18 །ཀླུང་[124]འདི་སྲིད་པ་གསུམ་ན་འབྲུག་ལྟར་སྒྲོགས། 19 །ཕ་རོལ་མི་མཐུན་ཕྱོགས་ཀུན་ཟིལ་གྱིས་གནོན།

20 །སྲིད་པ་གསུམ་གྱི་གཙུག་ན་མཐོ་བ་ཡི། 21 །ཕྱོགས་ལས་རྣམ་རྒྱལ་སྙན་པའི་བ་དན་ཕྱར།

23 །ཇི་བསམ་ཐོགས་མེད་ཡིད་བཞིན་གྲུབ་པ་ཡི། 24 །རྟ་འཕྲུལ་རྡོ་རྗེའི་རླུང་གི་ཤུགས་འཆང་བའི།

25 །ཕྲིན་ལས་སྟོབས་ཀྱི་འཁོར་ལོའི་དབུས་སུ་བདག 26 །བཀོད་ནས་དངོས་གྲུབ་གཉིས་ཀྱི་རྒྱལ་ཐབས་སྩོལ།

27 །དགྲ་བླ་བཞད་པ་བརྒྱད་ལྡན་སྒྲས། 28 །སྙིང་ལ་བསྐུལ་ནས་གང་སླུ་པ།

29 །ཕྱོགས་ལས་རྣམ་རྒྱལ་འབྲུག་སྒྲ་ཡིན། 30 །ཧྲཱི་ཡིག་བདེ་བའི་ཐིག་ལེར་འཁྱིལ།

31 མངྒལཾ༔

3.10.3 Translation

1 The Innermost Essence of the Jewel that Subdues the Enemies

2 *ā*

[Your] nature is the *Vajra* of Gentle glory (’Jam dpal/Mañjuśrī) itself.

3 [Your] aspect is the form of the *dgra bla* sovereign of all that appears and exists.

4 In a former life, [you] were the holder of sheer knowing, Padmasaṃbhava,

5 At present, [you] are the great lion, the power (*rtsal*) of the Jewel that subdues the enemies,

[124] This seems to refer to *rlung* which is sometimes spelt *klung* (see Norbu 1997: 68ff.).

6 In the future, [you will be] *Kalkin* Raudra Cakrin.[125]

7 Supreme deity of my heart, inseparable (*dbyer med*) from me,

8 State of indivisibility endowed with the *Vajra* voice,

9 Together with [your] armies of the four *dgyes yum*s, knights (*dpa rtul*), *dwang sman*s,[126] *dgra bla*s and *wer ma*s,

10 Haughty spirits of all that appears and exists (*snang srid dregs pa*), the eight classes [of gods and demons] (*sde brgyad*), [your] attendants,

11 With the ambrosia cloud of the outer, inner, and secret primordial knowing,

12 This supreme offering that is the fulfillment of the sacred bond,

13–14 I supplicate you, I worship you, I fulfill [the sacred pledge], I enthrone you, I praise you, I venerate you!

Armies of the powerful *dgra bla*,

15 Bring forth the power of compassion, might, strength, and ability!

16–17 Bring forth union with the natural state, my longevity, glory, and merits,

Good omens, fame and renown as the excellent horse of good fortune (*rlung rta*)!

18 Let this [horse] of good fortune roar like thunder across the three states of existence!

19 Subjugate with your brilliance all enemies and unfavourable conditions!

20–21 Raise the glorious banner of complete and universal victory,

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[125] The *rigs ldan*s are the Shambhala kings (see Stein 1959: 524–528).

[126] *gling gi dwangs sman mched brgyad.*

[The glorious banner] of exaltation, at the summit of the three states of existence!

22–25 Having placed me at the center of the circle of power[127] of [your four] activities,

Carrying the power of the *Vajra* wind, the magic that accomplishes

Without obstruction whatever one desires, just as wished,

Grant me the kingdom of the two accomplishments!

27–30 That which, uttered as encouragements

By means of the sounds endowed with the eights aspects of the *dgra bla*'s laughter[128],

Is the thundering voice of the one who is victorious in all directions,

Gathers in the blissful quintessential sphere of the syllable *dhī*.

31 *Maṅgalaṃ*

[127] *stobs kyi 'khor lo*/*balacakra* means 'dominion', 'sovereignty', 'supremacy', 'army', or more literally 'circle of power' in reference to the extent of the a sovereign's power. It is also the symbol of the sovereign, the wheels of whose chariots were free to roll everywhere he wished.

[128] This probably refers to *khro bo'i bzhad pa brgyad*, the eight kinds of laughter of the wrathful ones, such as joyful, threatening, enticing, subjugating laughters, and so on (see Boord 2002: 102).

3.11 Mi pham, Pith instruction on the wealth sādhana of Gesar (Text 73)

3.11.1 Introduction

The following text, *Gesar nor sgrub man ngag*, is a tantric pith instruction to increase wealth and prosperity, and according to Mipham, is the most profound of all Gesar practices to attract wealth. The backbone of this practice is the view of reality pointed out in rDzogs chen teachings.

3.11.2 Edition

1 [709]།གེ་སར་ནོར་སྒྲུབ་མན་ངག

2 །རང་འོད་ཕར་འཕྲོས་རྩེ་ཐོག་དང་རྫིང་བུ་ལ་ཆར་བྲན་པ་ལྟར་རམ། །མར་མེ་སྣུམ་བྲན་པ་ལྟར་དང༌། མི་ཡོང་ལ་ཉེ་འོད་ཕོག་པ། ཀླུ་བ་སྤྲིན་དང་བྲལ་བ་ལྟར་མཁའ་ཁྱབ་སྣོད་བཅུད་ཀྱི་བཀྲག་མདངས་གོང་ནས་གོང་དུ་བརྒྱ་སྟོང་འགྱུར་དུ་སྤེལ་ཏེ་སྣུམ་བཀྲག་ཤིག་ཤིག་འོད་མེར་མེར་གྱུར་ཏེ་འབྲས་བུ་སྨིན་པ་ལྟར་བཅུད་ཀྱིས་མེར་རེ་ཁྲིག་གེ་གང་བར་བསམ་སྟེ། རང་གནས་སུ་མི་ཡོང་བ་ལྟ་བུར་བསམ། སླར་དེ་ནས་དབྱུལ་ཀྱུ་རྒྱལ་ནས་བཀྲབ་པའི་ཚུལ་གྱིས་དེ་དག་གི་དྭངས་བཅུད་ཐམས་ཅད་ཚུར་ཁབ་ལེན་ལ་ལྕགས་ལྟར་སིབ་སིབ་འདུ་བར་བསམ་ལ། སྤོ་བསྡུ་དེ་འདྲ་ལན་མང་དུ་བྱ་སྟེ། ནོར་བུའི་སྤྲིན་ཆེན་ཞེས་བྱ་བའི་མན་ངག་གོ།

3 །ཡང་སྣོད་བཅུད་ཐམས་ཅད་ཕྱུ་གཡང་འོད་ལྔ་འབར་བའི་ཏི་ལ་ཀ་ཆེན་པོ་གཅིག་ཏུ་བསམ་ལ། རང་འོད་ཀྱིས་མཁའ་ཁྱབ་ཀྱི་ཞིང་ཐམས་ཅད་དམར་སེར་ལམ་ལམ་དུ་བདེ་སྟོང་ཀྱི་ལི་[710]ལི་ཞུ། དེ་དང་མཉམ་པར་

བདག་གི་སྣན་གྲགས་ཀྱི་སྒྲ་གདངས་སྟོད་བཅུད་ཀུན་ལ་ཁྱབ་པར་རང་གྲགས་པ་སྟོང་གསུམ་པོ་མཁར་ཇ་བརྡུང་བ་

ལྷར་འུར་འུར་ཏིང་ཏིང་གྱུར་ཅིང་ཇ་དང་འབྲུག་དང་སིལ་སྙན་ལ་སོགས་པ་ལྷར་སྒྲ་སྣ་ཚོགས་ཅིལ་ཅིལ་དུ་གྱུར་ཏེ་སྟོད་

ཀུན་ནས་ཤིག་ཤིག་ཡོམ་ཡོམ་དུ་གཡོས།　　བཅུད་ཀྱི་འགྲོ་བ་ལུས་སེམས་ཡོད་ཚད་ཐམས་ཅད་བདག་གི་ཡོན་ཏན་

ལ་ཕྱོགས་པའི་དགའ་བདེས་ཁྱབ་ཅིང་སྨོན་པ་ཆང་གིས་མྱོས་པ་ལྷར་འུར་ལངས་ཏེ་གར་བྱེད་ཅིང་ཐམས་ཅད་བདག་གི་

དབང་དུ་འདུ་བར་བསམ་ལ།　　བདེ་བ་གཏིང་ཁོལ་ཁམས་གསུམ་ཡིད་འཕྲོག་པའི་མན་ངག་གོ།　　དེ་ལ་མང་དུ་

བྱ།

4　　མཐར་སྟོད་བཅུད་ཐམས་ཅད་ཞུ་བས་འཇའ་འོད་དང་བཀྲག་ཐམས་ཅད།　　བདག་དང་སྒྲུབ་རྫས་ལ་ཐིམ།

དེ་ཡང་སྙིང་ག་མི་ཤིག་པའི་ཐིག་ལེ་སིབ་ཀྱིས་འདུས་པས།　　ཕྱིར་འཕོབ་དང་ཉམས་པའི་གོ་སྐབས་ནམ་ཡང་མེད་

པར་གཞོམ་མེད་རྡོ་རྗེ་གསང་བའི་དེ་ཁོ་ཉིད་ཀྱི་རིག་སྟོང་གཉུག་མ་ཆེན་པོར་མཉམ་པར་བཞག་པ་ནི་མི་ཤིགས་རྒྱས་

གདབ་རྡོ་རྗེ་རྒྱ་མདུད་ཀྱི་མན་ངག་གོ།　　།འདི་གེ་སར་ནོར་སྒྲུབ་ཀྱི་མན་ངག་ཟབ་མོ་མཐར་ཐུག་ཊཱ་ཀྐིའི་སྙིང་ཁྲག་

དྭངས་མ་ཨི་ཐི་རྒྱ།

3.11.3 Translation

1 Pith instruction of the wealth *sādhana* of Gesar

2 Natural luminosity, shining forth, pervading space like rain saturating pools and plants, a butter-lamp in which oil overflows, or like a mirror struck by sunlight, or the moon free from clouds, the radiant manifestation of the splendor (*bkrag mdangs*) of the container (i.e. the

inanimate universe) and its contents (i.e. the animate universe) intensifies further and further, a hundred, a thousand times. The sparkling splendor is flickering and flickering—*shig shig*, the luminosity is shimmering and shimmering—*mer mer*.[129] In the manner of something that is not the result [of one's practice but the way things are], one should visualize it as completely filled with the quintessential ambrosia (*bdud rtsi*/*amṛta*), completely saturated [with it] to the point of overflowing: one should visualize it as something that is not contained in its own place. Then from there, in the way mercury is separated from dust, the entire luminous ambrosia (*dwangs bcud*) that represents this, is slowly attracted inwardly like metal to a magnet as it dissolves [into oneself]. One should repeat [this instruction] many times in accordance with this [method of] transforming and gathering [the quintessential elixir]. This is the pith instruction called "Great Cloud of Jewels".

3 Next, one should visualize the entire universe and its contents as the unique and vast edgeless immensity (*ti la ka chen po gcig*) of the blazing five lights, good fortune (*phya*), and prosperity (*g.yang*). All fields [of experience], infinitely pervaded by natural luminosity glow and glow—*kyi li li*—with a dazzling vermillion color on account of the heat of bliss (*bde drod*), then dissipate [into light]. Undifferentiated from this, as the radiant manifestation of the

[129] See Stein 1956: 395–399, Helffer 1977: 384-387, Beyer 1992: 147–152, and Bellezza 2005: 189,196–197,229–230,245,266–268,271–272,290–292,359,458–459,469,531–532 regarding re-duplication, echoic words, and onomatopoeic lexemes.

resonance (*sgra gdangs*) of one's own fame and glory pervading the entire universe and its contents, that which is naturally resounding, the trichiliocosm, resonates and resonates—*'ur 'ur*—like the beat of kettle drums, and tinkles and tinkles—*ting ting*, and crashes and crashes—*chil chil*—in various sounds such as [those produced by] percussions, thunder, or cymbals. Vibrating and vibrating—*shig shig*, quaking and quaking—*yom yom*, the vessel of the inanimate universe is shaking from all sides.

Then, one should visualize that:

- all beings, all who possess a body and a mind, namely, the ambrosia (*bdud rtsi*/*amṛta*) [contained in the vessel of the inanimate world], are pervaded by the joy and bliss conducive to one's own achievement.
- as [all beings] are excited and dancing as if intoxicated by alcohol, they are all brought under one's power.

This is the pith instruction that enchants the three worlds by means of deep bliss. Repeat this many times.

4 Finally, as the entire container [of the inanimate universe] and its contents [the animate universe] dissipate [into luminescence], all rainbow lights and bright colors dissolve into oneself and the accomplishment substances. Then, since they have been completely absorbed within the indestructible vital essence (*thig le*) at one's heart center, as there is no chance for them ever to be released or to decline, resting in equanimity within the great original condition (*gnyug ma*

chen po), the [unity of] sheer knowing and emptiness (*rig stong*) that is suchness, the indestructible secret *Vajra*, is the pith instruction of the *Vajra* sealing mark stamped with the seal of indestructibility.

This is the most profound pith instruction among the Gesar practices for accomplishing wealth, the quintessential elixir, the blood of *ḍākinī*s.

Ithi rgya.

3.12 Mi pham, The swift accomplisher of [the four] activities (Text 85)

3.12.1 Introduction

The following text, called *gSol lo chen mo*, is one of the most important rituals written by Mipham about Gesar. The *gSo lo chen mo* is often considered to be one of Mipham's *gter ma*s. It was composed over three years. Since it is thought to be extremely powerful, it is usually only practiced on particular occasions, not on a regular basis.

3.12.2 Edition

1 [732] །གསོལ་མཆོད་ཕྲིན་ལས་མྱུར་འགྲུབ་ཅེས་བྱ་བ།

2 །དཔལ་ཧེ་རུ་ཀ་ལ་ཕྱག་འཚལ་ལོ།

3 །འདིར་སྡེ་ཆེན་སྟོད་དང་རྒྱན་ཆེན་འབྲེད། 4 །དོན་ཆེན་བསྒྲུབ་སོགས་དུས་ཀྱི་ཚེ༔

5 །གལ་ཆེན་ནན་གྱིས་[130]བྱ་བ་ལ། 6 །སྐྱེམས་ཕུད་གཏོར་མ་དར་སྣ་སོགས།

7 །མཆོད་རྫས་ཇི་འབྱོར་འདུ་བྱས་ལ། 8 །ཏིང་འཛིན་ངར་བསྐྱེད་དགྲ་བླ་གསོལ།

9 །ལས་ཆེན་འགགས་ལ་བསླུ་མི་སྲིད། 10 །དམ་སྐོང་དབང་དང་དངོས་གྲུབ་ཐོབ།

11 །སྐྱེམས་ཕུད་བསྐྱེངས་ཤིང་བར་བར་རོལ་མོ་དང་བཅས་འདི་སྐད་དོ།

[130] Xyl: *nan gyi.*

12 །ཧོ་དགོངས་སུ་གསོལ་ལོ།

13 །ཧོ་དགོངས་སུ་གསོལ་ལོ།

14 །ཧོ་དགོངས་སུ་གསོལ་ལོ།

15 །རང་བཞིན་སྐྱེ་མེད་ཆོས་ཀྱི་དབྱིངས་ལས

16 །རྣམ་རོལ་འགག་མེད་ཐུགས་རྗེའི་རྩལ་སྣང་།

17 རྒྱལ་དབང་མཚོ་སྐྱེས་རྡོ་རྗེ་དང་རིགས་གསུམ་ཞི་ཁྲོའི་སྒྱུ་[733]འཕྲུལ་གཅིག་ཏུ་འདུས་པ།

18 གེ་སར་སྐྱེས་བུ་ཆེན་པོ་རིག་འཛིན་ནོར་བུ་དགྲ་འདུལ།

19 སངས་རྒྱས་ཀུན་གྱི་ངོ་བོ།

20 ཡི་དམ་ཞི་ཁྲོའི་ཁྱབ་བདག།

21 མ་མོ་མཁའ་འགྲོའི་ཚོགས་རྗེ།

22 ཆོས་སྐྱོང་སྲུང་མའི་གཙོ་བོ།

23 །ནོར་ལྷ་རྒྱ་མཚོའི་སྙིང་ནོར།

24 །དགྲ་བླ་ཡོངས་ཀྱི་རྒྱལ་པོ།

25 །ཕྱིར་མ་ཡོངས་ཀྱི་སྲོག་སྙིང་།

26 སྡེ་བརྒྱད་ཡོངས་ཀྱི་སྤྱི་རྗེ།

27 དྲེགས་པ་ཡོངས་ཀྱི་སྲོག་བདག

28 །དཀར་ཕྱོགས་ཡོངས་ཀྱི་ཁ་འཛིན།

29 སྐྱེ་བོ་ཡོངས་ཀྱི་དགྲ་བླ།

30 །སེམས་ཅན་ཡོངས་ཀྱི་དཔལ་མགོན།

31 རིག་འཛིན་ཡོངས་ཀྱི་སྲོག་ཤིང་།

32 བན་བོན་ཡོངས་ཀྱི་རྒྱབ་རྟེན།

33 བདུད་འདུལ་ལས་ཀྱི་དབང་ཕྱུག

34 །ནག་ཕྱོགས་ཀུན་གྱི་གཤེད་མ།

35 དམ་[734]ཉམས་ཀུན་གྱི་སྲོག་གཅོད།

36 བདུད་སྲིན་ཀུན་གྱི་ཤེན་པ་ཆེན་པོ།

37 །སྐྲུ་དགྱེས་པའི་གར་གྱིས་སྲིད་གསུམ་ཟིལ་གྱིས་གནོན་པ།

38 གསུང་ཧམས་པའི་འབྲུག་སྒྲས་ཁམས་གསུམ་དབང་དུ་སྡུད་པ།

39 ཐུགས་འོད་གསལ་གྱི་ཀློང་ནས་མཁྱེན་བརྩེའི་དཀྱིལ་འཁོར་རྒྱས་པ།

40 ངན་པ་ཙམ་གྱིས་བྱིན་རླབས་དངོས་གྲུབ་སྨིན་ལྷར་འདུ་བ།

41 འདོ་རྗེ་[131]ཁྲུང་ཁྲོད་ཕྱེར་པོ་ལ་ཆིབས་ནས་བར་སྣང་ཁམས་སུ་རྒྱུ་བ།

42 ཀི་ལ་འདུ་ཞིང་བསྐོ་ལ་དགྱེས་པ། 43 ཆད་ལ་བཙན་ཞིང་ཆོས་ལ་རྩེ་བ།

44 ཕྱག་གཡས་སྦྲ་ལྕུགས་བསམ་པའི་དོན་གྲུབ་ལས་དགོས་འདོད་ནོར་བུའི་ཆར་པ་འབེབས་པ།

45 གཡོན་པའི་མདུང་མོ་ཁམས་གསུམ་དགྲ་འདུལ་ལ།དགྲ་བླའི་བ་དན་གཡོ་བ།

46 སྐུ་ལ་དགྲ་བླའི་སྐུ་ཆས་ཡོངས་སུ་རྫོགས་པ། 47 དགྲ་བླ་ཕྱེར་མའི་སྤྲིན་ཕུང་འཕྱོ་བ།

48 འཁོར་དུ་དཀར་ཕྱོགས་ཀྱི་ཆོས་སྐྱོང་། 49 །གཙང་རིས་ཀྱི་དཔལ་མགོན།

50 །དགྲ་བླ་ཕྱེར་མ།ཐུག་ཀར་[132]ཅོང་སའི་[133]དམག་ཚོགས་མ་ཚང་བ་མེད་པས་བསྐོར་བ།

51 ཐུགས་འོད་གསལ་ལ་སྤྲོས་པའི་མཚན་མ་བྲལ་ཀྱང་།

52 ཐུགས་རྗེ་[134]སྨོན་ལམ་རྟེན་འབྱུང་གི་དབང་ལས་ལེགས་ཉེས་ཀྱི་སྣངས་འཛིན་ཅིང་བཀའ་ཡི་བྱ་ར་མཛད་པ།

53 འཇིག་རྟེན་གྱི་ཕུད་ལ་དགྱེས་ཤིང་སྐྱེ་བོའི་རྒྱལ་ཁ་འགྲིམ་པ།

54 དམ་ལྡན་བུ་བཞིན་སྐྱོང་ཞིང་དགྲ་བླའི་ཆེ་གཡང་འབེབས་[735]པ༔

[131] Xyl: *rdo rje'i* (see Helffer 1977: 411).
[132] Xyl: *thugs kar* (see Norbu 1997: 51ff.).
[133] *cong sa* instead of *cang seng* (see Norbu 1997: 56ff.).
[134] Xyl: *thugs rja*.

55 དམ་ཉམས་ཨར་ལ་གཏོར་ཅིང་དོན་སྙིང་ཧམ་ཟས་བྱེད་པ།

56 མཆོད་ན་འདུ་ཞིང་བསྒྲུབ་ན་འགོ་བ།

57 ཐད་ན་སྨྱུར་ཞིང་ཆེ་བ་བཙན་འཁྲུན་ཟླ་བྲལ་བ།

58 བསྟེན་པའི་མི་ལ་རྣ་མི་ཆུང་བ།

59 བཙོལ་བའི་ལས་ལ་ངོ་མི་ལྡོག་པ།

60 བཀྲ་ཤིས་ཤིང་སྙིང་ཉེ་བ།

61 བྱིན་ཆེན་ཞིང་མཐུ་སྨྱུར་བ།

62 ལས་མཐའ་བཟང་ཞིང་ཕྱུག་བཙན་པ།

63 བདེ་ནས་བདེ་བ་བྱང་ཆུབ་ཆེན་པོའི་གླིང་དུ་འདྲེན་པ།

64 དངོས་གྲུབ་གཉིས་ཀྱི་གཏེར་མཛོད་ཆེན་པོ་སེང་ཆེན་ནོར་བུ་དགྲ་འདུལ་ལ་གསོལ་ལོ།

65 སངས་རྒྱས་ཆོས་ཀྱི་དགྲ་བླ་ཆེན་པོ་ལ་གསོལ་ལོ།

66 རིག་འཛིན་འཛམ་གླིང་རྒྱན་མཆོག་ལ་གསོལ་ལོ།

67 །ཤེས་རབ་རལ་གྲི་མདའ་གཞུ་ཅན་ལ་གསོལ་ལོ།

68 །ཉོན་མོངས་མི་ཤེས་གཡུལ་ངོ་སེལ་ལ་གསོལ་ལོ།

69 །དཔའ་བོ་བདུད་དགྲ་བདུད་དཔུང་འདུལ་ལ་གསོལ་ལོ།

70 །བདུད་བཞིའི་འཇིགས་པ་སེལ་བར་མཛད་ལ་གསོལ་ལོ།

71 །དུས་དེང་ནས་བྱང་ཆུབ་སྙིང་པོའི་བར་དུ།

72 རེ་ལྟོས་མི་འགྱུར་བ་དད་པའི་རྒྱལ་མཚན་ཆེན་པོ་ལ།

73 ཆོས་སྐྱོང་གི་རྒྱལ་པོ་སེང་ཆེན་ནོར་བུ་བསམ་འཕེལ་ཁྱོད་བསྟེན་ནོ།

74 །དམ་ཚིག་འགྱུར་མེད་གྱི་ས་གཞི་ལ།

75 དགྲ་བླའི་རྒྱལ་པོ་སེང་ཆེན་རི་དབང་ལྷུན་པོ་ཁྱོད་བསྟེན་ནོ།

76 །བསྙེན་བསྒྲུབ་རྣམ་དག་གི་ནམ་མཁའ་ལ།

77 ཕྱིར་མའི་རྒྱལ་པོ་སེང་ཆེན་ཉི་ཟླའི་དཀྱིལ་འཁོར་ཁྱོད་བསྟེན་[736]ནོ༔

78 །བསྟེན་པའི་ཆོས་སྐྱོང་མ་ནོར།

79 །དད་པའི་གནས་མ་འཆུག།

80 །མཆོད་པའི་ལྷ་མ་འཁྲུལ་ན།

81 སེང་ཆེན་ཡིད་བཞིན་ནོར་བུ་ཡེ་ཤེས་ཀྱི་དགྲ་བླ་ཕྱིར་མའི་དམག་དཔུང་དང་བཅས་པས།

82 རྟག་ཏུ་འདུ་འབྲལ་མེད་པ་རྡོ་རྗེའི་དམ་ཚིག་ཆེན་པོ་ལ་དགོངས་ནས།

83 །དགྱེས་པའི་ཞལ་གིས་གཟིགས་ཤིག། 84 །འཛུམ་པའི་སྤྱན་གྱིས་སྐྱོངས་ཤིག།

85 །བཞད་པའི་གསུང་གིས་བརྡ་སྤྲོལ་ཅིག།

86 །དགའ་བའི་ཐུགས་ཀྱིས་བདག་ཅག་དཔོན་སློབ་འཁོར་དང་བཅས་པ་རྣམས་ཀྱི་གནས་ལུས་ལོངས་སྤྱོད་ཀྱི་བདག་པོ་མཛོད་ཅིག།

87 །བསྐྱབ་པའི་དགེ་མཚན་མངོན་སུམ་ཏུ་སྟོན་ཅིག། 88 །བཙོལ་པའི་ཕྲན་ལས་ཡིད་བཞིན་ཏུ་སྒྲུབས་ཤིག།

89 །ཁས་བླངས་པའི་ལས་དོན་ཡོད་པར་གྱིས་ཤིག། 90 །སྒོ་གསུམ་གྱི་ལས་ཀྱི་མཐའ་དགེ་ཞིང་ཤིས་པས་འཚོས་ཤིག།

91 །ཉམས་དང་རྟོགས་པ་བསྐྱེད་ཅིག། 92 །ཡེ་ཤེས་དང་ཡོན་ཏན་སྤེལ་ཅིག།

93 །ཚེ་དང་བསོད་ནམས་དཔལ་དང་འབྱོར་པ་སྙན་དང་གྲགས་པ་ཕྱུ་དང་གཡང་གི་དངོས་གྲུབ་རྒྱ་ཆེན་པོ་དུས་ད་ལྟ་ཉིད་དུ་སྩོལ་ཅིག།

94 །རིག་གསང་ཆོས་ཉིད་ཀྱི་དོན་སྟོན་ཅིག། 95 །བྱིན་རླབས་ཡེ་ཤེས་ཀྱི་དབང་བསྐུར་ཅིག།

96 །བྱུས་ཚད་ཆོས་སུ་འགྲོ་བར་མཛོད་ཅིག། 97 །འབྲེལ་ཚད་དོན་དང་ལྡན་པར་མཛོད་ཅིག།

98 །མཆོག་དང་ཐུན་མོང་གི་དངོས་གྲུབ་མ་ལུས་བ་འབད་མེད་ལྷུན་གྱིས་གྲུབ་པར་མཛོད་ཅིག།

99 །ཧོ་དགྲ་བླའི་རྒྱལ་པོ་ཆེན་པོ་ཁྱོད་ནི་རེས་འགའ་ཞི་ཞིང་[737]དྭངས་པའི་ཉམས་ཅན།

100 །དགྱེས་ཞལ་ཟླ་བ་ལྟར་དངོམས་པ[135]། 101 །འདོད་རྒྱུའི་སྤྲིན་ལས་དགའ་བའི་གར་གྱིས་རྩེན་པ།

102 །མཐོང་བས་ཡིད་འཕྲོག་པ། 103 །དྲན་པས་ཚེ་སྤེལ་བ།

[135] Xyl: *ngoms pa.*

104 བསྒྲུབ་པས་དཔལ་བསྐྱེད་པ་འཆི་མེད་ཚེ་ཡི་བདག་པོ།

105 །བདུད་རྩིའི་ཆར་པ་འབེབས་པ།

106 བདེ་སྐྱིད་སྣན་གསུམ་འཕེལ་བའི་གཡང་འཕེལ་ཆེན་པོ།

107 །བཀྲ་ཤིས་པ་ཐམས་ཅད་ཀྱི་འབྱུང་གནས།

108 སྐལ་པ་བཟང་པོ་ཐམས་ཅད་ཀྱི་གཞི་མ།

109 ལེགས་པའི་ཡོན་ཏན་ཐམས་ཅད་ཀྱི་རྟེན་གནས།

110 དཔལ་དང་ཕུན་སུམ་ཚོགས་པ་ཐམས་ཅད་ཀྱི་བདག་ཉིད་ཆེན་པོ།

111 །རྒྱུད་པ་སེལ་བའི་ནོར་བུ།

112 ནད་འཇོམས་པའི་བདུད་རྩི།

113 དམན་པ་རྣམས་ལ་དབུགས་དབྱུང་བའི་གཡུལ་རྒྱལ་ལྷ་ཡི་ཇ་སྲ་ཆེན་པོ།

114 །རྡོ་རྗེ་ཆེ་གཡང་ལོངས་སྤྱོད་ཀྱི་རྒྱལ་པོ་འཁོར་དཔལ་ལྡན་དགྲ་བླ་ཕྲེར་མའི་དམག་དཔུང་དང་བཅས་པ་རྣམས་ལ་གསོལ་ལོ།

115 །ཡང་ཅིག་འོད་གསལ་དག་པའི་སྐུ།

116 ནམ་མཁའ་འཇའ་སྤྲིན་གུར་ཁྱིམ་ནས།

117 ཁྲིའུ་བཅུ་དྲུག་ལང་ཚོའི་ཉམས།

118 དཀར་གསལ་དག་པའི་ཞལ་འདྲ་བ།

119 ཕྱག་གཡས་ན་རིན་པོ་ཆེའི་སྒྲོན་མེ་ཐོགས་པས།

120 ཁམས་གསུམ་ས་ལེར་གསལ་བ།

121 གཡོན་ན་དངུལ་དཀར་གྱི་མེ་ལོང་བསྣམས་པས།

122 སྲིད་གསུམ་ལྷང་ངེར་སྟོན་པ།

123 ཕོ་རྒྱུད་དཔའ་བོའི་གར་སྟབས་བྱེད་པ།

124 མོ་རྒྱུད་དཔའ་མོའི་བརྡ་གླུ་ལེན་པ།

125 སྣང་གསལ་ཕྲ་ཡི་མངའ་བདག།

126 །ཀུན་གསལ་ཕྲེར་མའི་རྒྱལ་པོ།

127 །སྲིད་པ་འཕྲུལ་གྱི་[738]གསས་མཁར་ན་བཞུགས་ཤིང་།

128 །རྣོ་མཐོང་འཕྲུལ་གྱི་མངོན་ཤེས་པ་ཆད་པ།

129 །སྣང་སྲིད་ཀྱི་ལེགས་ཉེས་སྟོན་པ།

130 །ཤེས་བཞི་མཐོང་བརྒྱད་ཀྱི་མངའ་བདག་ཆེན་པོ།

131 །ཡེ་ཤེས་འཕྲུལ་གྱི་སྒྲོན་མེ་འདེགས་པ༔

132 ཤེས་རབ་མེ་ལྕེ་གསལ་ཞིང་འབར་བ།

133 །མངོན་ཤེས་རིག་པའི་གསང་སྒོ་འབྱེད་པ།

134 །ཀློ་གསལ་སྤོབས་པའི་གཏེར་ཆེན་འབྱིན་པ།

135 །སྣང་གསལ་ཨ་དཀར་འོད་ཀྱི་ཕྱེར་མ་སྐྱེས་བུ་སེང་ཆེན་འཕྲུལ་གྱི་རྒྱལ་པོ་འཁོར་ཀུན་གསལ་དགྲ་བླ་ཕྱེར་

མའི་དམག་དཔུང་དང་བཅས་པ་ལ་གསལ་ལོ།

136 །དཀར་གསུམ་མངར་གསུམ་གྱི་རྒྱ་མཚོ།

137 དར་སྣ་བ་དན་གྱི་ལྷ་ལྷུབ།

138 ཇ་དབྱངས་རོལ་མོའི་འབྲུག་སྒྲ།

139 སྣ་ཚོགས་མཐུན་རྫས་ཀྱི་མཆོད་སྤྲིན།

140 ཞལ་ཟས་ཕྱེ་མར་གྱི་གངས་རི།

141 མེ་ཏོག་སྤོས་དུད་ཀྱི་སྤྲིན་ཕུང་།

142 མཆོད་ཡོན་ཞབས་བསིལ་གྱི་ཆུ་རྒྱུན།

143 སྣང་གསལ་མེ་ལོང་གི་བོད་ཁྲིམ།

144 དྲི་ཆབ་བདུད་རྩིའི་ཆར་རྒྱུན་ལ་སོགས་པ༔

145 ཕྱི་ནང་གསང་བའི་མཆོད་པ་རབ་འབྱམས་དངོས་སུ་བཤམས་པ་དང་ཡིད་ཀྱིས་སྤྲུལ་པ་འདི་དག་གིས།

146 །དགྲ་བླའི་རྒྱལ་པོ་ཆེན་པོ་གེ་སར་ནོར་བུ་ཨ་དཀར་འོད་ཀྱི་ཕྱེར་མ་འཁོར་དང་བཅས་པ།

147 མཆོད་དོ།

148 །མངའ་གསོལ་ལོ།

149 གཟེངས་བསྟོད་དོ།

150 ཐུགས་དམ་བསྐང་ངོ་།

151 །དཔའ་སྐྱིམ་འབུལ་ལོ།

152 །ཉམས་པ་བཤགས་སོ།

153 །དགྱེས་པ་བསྐྱེད་དོ།

154 །ཐུགས་དམ་བསྐུལ་ལོ།

155 །རིག་འཛིན་རྣལ་འབྱོར་པ་[739]

156 །བདག་ཅག་གི་ནད་གདོན་བར་ཆད་བཀྲ་མི་ཤིས་པ་སོགས་རྒྱུད་པའི་སྐལ་བ་ངན་པ་ཐམས་ཅད་ཉི་མས་མུན་པ་བཅོམ་བ་ལྟར་སོལ་ཅིག

157 །དགྲ་བྱུང་ན་བྲ་ཐོངས་ཤིག

158 །དུག་འོང་ན་སྨན་ཐོངས་ཤིག

159 །བྲག་ལམ་མེད་ལ་ལམ་གྱིས་ཤིག

160 །ཆུ་ཟམ་མེད་ལ་ཟམ་ཆུགས་ཤིག

161 །བཟང་དང་ལ་ཁར་སྐྱོད་ཅིག

162 །ངན་དང་ལུང་ཁུང་ནས་བསྒྲོལ་ཅིག

163 །མི་ཁ་དང་ཁ་སྣུས་མ་གཏོང་ཤིག

164 །རྐྱེན་ངན་དང་བར་གཅོད་མ་གཏོང་ཤིག

165 །བྲིང་ན་སློངས་ཤིག

166 །བརྗེད་ན་བསྐུལ་ཅིག

167 །བྲོས་པའི་རི་བོ་གྱིས་ཤིག

168 །གབ་པའི་ནགས་ཚལ་གྱིས་ཤིག

169 །བརྟེན་པའི་མཁར་རྫོང་[136]གྱིས་ཤིག

170 །སྲུ་བའི་གོ་གྱིས་ཤིག

171 །རྡོ་བའི་མཚོན་གྱིས་ཤིག་མི་ཤེས་པ་སློབས་ཤིག

172 །མ་མཐོང་བསྟོན་ཅིག

173 །སྨིན་གྱི་བྱུར་མཛོད་ཅིག

174 །མཚན་གྱི་མེལ་ཚེ་གྱིས་ཤིག

175 །གཞི་ལ་ཁ་འཛིན་གྱིས་ཤིག

176 །བྲིས་སུ་བསུ་སྐྱེལ་གྱིས་ཤིག

177 །ཤེས་རབ་ཡེ་ཤེས་ཀྱི་རྩ་སྒོ་ཕྱེས་ཤིག

178 །རིག་གསང་རྟེན་འབྲེལ་གྱི་འཆར་སྒོ་སྟོན་ཅིག

[136] Xyl: *rdzongs.*

179 །སྐྱོབས་པ་ནམ་མཁའ་དང་མཉམ་པར་གྱིས་ཤིག 180 །ཤིད་མོང་བསྐལ་པའི་མེ་ལྷུང་ལྷར་བསྐྱེད་ཅིག

181 །བདེ་སྐྱིད་སྙན་པའི་རོལ་མོ་འཁྲོལ་ཅིག 182 །དཔལ་ཡོན་མི་ཟད་པའི་གཏེར་སྒོ་ཕྱེས་ཤིག

183 །ཉིན་ལ་མཐོང་སྣང་གི་ཉི་མ་གསལ་བར་གྱིས་ཤིག 184 །མཚན་ལ་རྨི་ལམ་གྱི་ཟླ་བ་སྣང་བར་གྱིས་ཤིག

185 །བར་སྐབས་ཉམས་སྣང་གི་འོད་ཟེར་འབར་བར་གྱིས་ཤིག 186 །སྲིད་གསུམ་ས་ལེར་སྟོན་ཅིག

187 །ཁམས་གསུམ་[740]ལྷང་ངེར་སློས་ཅིག

188 །འཇིག་རྟེན་གསུམ་གྱི་ལེགས་ཉེས་ཐམས་ཅད་རྗེན་ཅེར་དུ་ཡིད་ལ་སྟོན་ཅིག

189 །བསམ་དོན་གྱི་རེ་བ་མཐར་ཕྱིན་པར་གྱིས་ཤིག

190 །ཧོ། རེས་འགའ་བརྗེད་ཅིང་ཆོམ་པའི་ཉམས་ཅན། 191 སྲིད་ཞིའི་དཔལ་ཡོན་འདུ་བའི་གཞལ་མེད་ཁང་ཆེན་པོར།

192 སྣང་སྲིད་འདོད་རྒུར་བསྒྱུར་བའི་རྒྱལ་པོའི་ཚུལ་དུ་བཞུགས་པ།

193 ཕྱག་གཡས་བསམ་འཕེལ་དབང་གི་རྒྱལ་པོ་དང་། 194 ཕྱག་གཡོན་ཟད་མེད་གཏེར་གྱི་བུམ་པ་བསྣམས་པ།

195 དཔག་བསམ་ལྗོན་པའི་དགའ་ཚལ་ལ་རྩེ་བ། 196 ཡིད་བཞིན་གཏེར་གྱི་བདག་པོ།

197 །རིན་ཆེན་ནོར་བུའི་རྒྱལ་པོ། 198 །རྒྱ་བོད་ཀྱི་ནོར་བདག

199 །ཟས་ནོར་འགུགས་པའི་ལྕགས་ཀྱུ། 200 མཁའ་ལ་ལྷ་གཡང་བདུད་རྩིའི་སྤྲིན་སྤུང་པ།

201 བར་སྣང་ལ་རྨ་གཡང་[137]དགེ་མཚན་གྱི་ན་བུན་འཁྲིགས་པ།

202 ས་གཞི་ལ་ཀླུ་གཡང་དམུ་ཞག་གི་རྒྱ་མཚོར་བསྐྱིལ་བ།

203 རྨ་གཡང་འདོད་རྒུའི་ཆར་པ་འབེབ་པ།

204 སྙན་པའི་བདན་ཆེན་པོ།

205 །གྲགས་པའི་འབྲུག་སྒྲ་བརྒྱ་ལྡན།

206 སྲིད་ཞིའི་དྭངས་བཅུད་ཀྱི་བདག་པོ།

207 །ཕྱྭ་གཡང་ལོངས་སྤྱོད་ཀྱི་གཞི་མ།

208 སྣ་ཚོགས་འདོད་རྒུའི་རོལ་མོ།

209 །མཐོང་བས་ཡིད་འཕྲོག་པ་མཛེས་པས་གཡང་ཆགས་པ།

210 བཟང་རྒུའི་རྒྱལ་ཁ་ལེན་ཅིང་།

211 ཆེ་རྒུའི་ཅོད་པན་[138]འགྲིམ་པ།

212 ཕྱོགས་ཀུན་ལས་རྣམ་པར་རྒྱལ་བ་ཕྲིན་ལས་ཀྱི་འཁོར་ལོས་བསྒྱུར་བ་ཆེན་པོ།

213 །ཆོས་སྲིད་ཀྱི་འཕང་དགུང་ལས་མཐོ་བ།

214 མདའ་ཐང་གི་ཁྱབ་རྒྱ་མཁའ་[741]།ལས་ཆེ་བ།

215 སེང་ཆེན་ཡིད་བཞིན་ནོར་བུ་བསམ་འཕེལ་འཁོར་གཏེར་བདག་དགྲ་ལྷ་ཕྱེར་མའི་དམག་དཔུང་དང་བཅས་པ་ལ།

216 བཟའ་བའི་རི་བོ།

217 །བཏུང་བའི་རྒྱ་མཚོ།

218 ཡིད་འཕྲོག་གཟུགས་ཀྱི་སྣངས་སྣབས།

219 སྙན་པའི་སྒྲ་དབྱངས་བརྒྱ་ལྡན།

[137] Xyl: *mi g.yang.*
[138] Xyl: *cod paN.*

220 དྲི་ཞིམ་སྤོས་ཀྱི་དུད་སྤྲིན།

221 ཞིམ་མངར་ཟས་ཀྱི་སྟོན་ཆེན།

222 བདེ་བསྐྱེད་རེག་བྱའི་དགའ་སྟོན།

223 རྨད་བྱུང་ཆོས་ཀྱི་མཆོད་པ།

224 འདོད་ཡོན་དྲུག་ལྡན་གྱི་སྤྲིན་ཕུང་།

225 ཕྱྭ་ཆ་གཡང་རྫས་ཀྱི་ཚོ་ལ་བཀྲམ།

226 མདོར་ན་སྲིད་ཞིའི་འབྱོར་པ་མཚང་བ་མེད་པ།

227 འཁོར་འདས་ལམ་གསུམ་གྱི་དགེ་མཚན་དྭངས་མའི་དཔལ་ཡོན་མ་ལུས་པ་ཝུར་ཝུར་མེར་མེར་ཤིག་ཤིག་ཡོམ་ཡོམ་དུ་འདུ་ཞིང་བདེ་སྟོང་རྡོ་རྗེ་བཀོད་པའི་མཆོད་སྤྲིན་སྣང་སྲིད་འདོད་རྒྱ་རབ་འབྱམས་སུ་ཤར་པའི་མཆོད་པའི་སྤྲིན་ཕུང་དམ་པ་འདིས།

228 མཆོད་དོ།

229 །མངའ་གསོལ་ལོ།

230 །གཟེངས་བསྟོན་ནོ།

231 །ཐུགས་དམ་བསྐང་ངོ།

232 །དཔའ་སྐྱེམ་འབུལ་ལོ།

233 །ཉམས་བཤགས་སོ།

234 །དགྱེས་པ་བསྐྱིལ་ལོ།

235 །ཐུགས་དམ་བསྐུལ་ལོ།

236 །རིག་འཛིན་རྣལ་འབྱོར་པ་བདག་ཅག་ལ།

237 བཙུད་ཆེན་གྱི་ཟས་སྐྱོལ་ཅིག

238 བརྫིད་ཆེན་གྱི་གོས་སྐྱོལ་ཅིག།

239 །གཡང་ཆེན་གྱི་ནོར་སྐྱོལ་ཅིག

240 །སྨན་པའི་དར་ཕྱོར་ཅིག

241 །གྲགས་པའི་དུང་བུས་ཤིག

242 །འདོད་རྒྱུའི་ཆར་ཕོབ་ཅིག

243 །ཕྱྭ་གཡང་གི་རྒྱ་མཚོ་བསྐྱིལ་ཅིག

244 །ནོར་དང་ལོངས་སྤྱོད་ཀྱི་དྭངས་མ་ཁྱུག་ཅིག

245 །རིག་པ་རྒྱུད་དང་འབྲུ་[742]ནོར་འབྱོར་བ་མངའ་ཐང་གོང་ནས་གོང་དུ་སྤེལ་ཅིག

246 །ཚོང་ལ་ཁེ་ཐོབ་པར་གྱིས་ཤིག

247 །རྒྱན་ལ་རྒྱལ་ཁ་ཐོབ་པར་གྱིས་ཤིག

248 །དཔའ་ལ་དར་ཐོགས་ཤིག

249 །ཁྲོམ་དུ་དུང་བུས་ཤིག

250 །ཤགས་[139]དང་རྩལ་གྱི་ཁེ་ཁྲུག་ཅིག

251 །མི་མཉམ་པ་དང་མཉམ་དུ་ཆུག་ཅིག

252 །མཉམ་པ་རྣམས་ལས་ཁྱད་དུ་ཐོན་ཅིག

253 །བཟང་རྟའི་རྒྱལ་ཁ་བསྒྲོད་ཅིག

254 །ལེགས་རྟའི་རྟེན་འབྲེལ་སྒྲིགས་ཤིག

255 །ཆེ་རྟའི་མགོ་བོ་ནོན་ཅིག

256 །འགྲན་འདོད་ཆོམ་ལ་ཕོབ་ཅིག

257 །མདོར་ན་སེང་ཆེན་དགྲ་བླ་ཕྱེར་མའི་སྐུ་ཤུགས་དང་མཐུ་དཔུང་བདག་ལ་གཞུག་[140]ནས་ཕུན་སུམ་ཚོགས་པའི་དངོས་གྲུབ་མ་ལུས་པ་དུས་ད་ལྟ་ཉིད་དུ་ཐོབ་པར་མཛད་དུ་གསོལ།

258 ཧོ། རེས་འགག་འཛུམ་ཞིང་ཆགས་པའི་ཉམས་ཅན།

259 བརྟན་གཡོ་ཀུན་ཁྱབ་འོད་དམར་གྱི་ཀློང་ན་རྡོ་རྗེ་ལྕགས་ཀྱུ་ཞགས་པའི་འཕྲུལ་ཐབས་ཀྱིས་སྲིད་ཞིའི་དྭངས་བཅུད་གཡོ་ཞིང་འགུགས་པ།

260 སྐུ་དགྱེས་པའི་གར་གྱིས་སྲིད་གསུམ་གཡོ་ཞིང་ཡིད་འཕྲོག་པ།

261 གསུང་བཞད་པའི་ང་རོས་ཁམས་གསུམ་འགུགས་ཤིང་བྲན་དུ་བྱེད་པ།

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139 Xyl: *shag.*
140 Xyl: *gzhugs.*

262 སྲིད་ཞིའི་དཔལ་ཡོན་དྭངས་བཅུད་ལ་རོལ་ཞིང་ཟུར་མིག་རྩེན་པ།

263 མཛེས་པའི་མདངས་ཀྱིས་དགྱེས་པའི་གར་བྱེད་ཅིང་།

264 སྙན་པའི་གདངས་ཀྱིས་དགའ་བའི་གླུ་ལེན་པ།

265 སྣོད་བཅུད་འོད་དམར་དུ་བཞུ་བ།

266 བརྟན་གཡོ་སིལ་ཁྲོལ་ལྷར་བསྒྱུར་བ།

267 དགྲ་བླའི་འབྲུག་སྒྲ་དགོད་པ།

268 ཕྱིར་མའི་བ་དན་གཡོ་[743]བ༏

269 ཉམས་འགྱུར་སྣ་ཚོགས་ཀྱི་རོལ་རྩེད་གློག་ལྟར་གཡོ་བ།

270 བདེ་སྟོང་རྡོ་རྗེ་ཆགས་པའི་ཐུགས་དང་ལྡན་པ།

271 སྣང་སྲིད་ཀྱི་ཡིད་སྣང་དབང་མེད་དུ་འཕྲོགས་པ།

272 སེང་ཆེན་ཡིད་བཞིན་དབང་གི་རྒྱལ་པོ་འཁོར་དབང་མཛད་དགྲ་བླ་ཕྱིར་མའི་དམག་དཔུང་དང་བཅས་པ་

རྣམས་ལ།

273 བདུད་རྩི་སྨན་གྱི་རྒྱམ་ཚོ།

274 བཙོད་འབྱུང་གཏོར་མའི་རི་བོ།

275 དམར་ཆེན་ར་ཀྟའི་ཆུ་རྒྱུན།

276 དྲི་བཟང་བསང་གི་དུད་སྤྲིན།

277 རྡོ་རྗེ་བྲོ་གར་གྱི་སྟངས་སྟབས།

278 སྙན་པའི་གླུ་ཡི་འགྱུར་ཁུག།

279 །དཔའ་མཛངས་སྐྱེས་བུའི་བྲོ་ར།

280 ཡིད་འཕྲོག་རིག་མའི་གླུ་དབྱངས།

281 བདེ་སྟོང་ཉམས་ཀྱི་མཆོད་པ།

282 ཞུ་བདེ་ལྷན་སྐྱེས་ཀྱི་རོལ་མོ།

283 །དགྱེས་འཛུམ་འཁྲུད་པའི་འཛེ་སྒེག་ལ་སོགས་པ་སྣང་སྲིད་བདེ་སྟོང་རྡོ་རྗེའི་རོལ་མོར་འབྱམས་སུ་ཀླས་པའི་མཆོད་པ་དམ་པ་

འདིས་

284 མཆོད་དོ། 285 །མངའ་གསོལ་ལོ།

286 །གཟིངས་བསྟོན་དོ། 287 །ཐུགས་དམ་བསྐང་ངོ་།

288 །དཔའ་སྐྱིམས་འབིལ་ལོ། 289 །ཉམས་པ་བཤགས་སོ།

290 །དགྱེས་པ་བསྐྱེད་དོ། 291 །ཐུགས་དམ་བསྐུལ་ལོ།

292 རིག་འཛིན་རྣལ་འབྱོར་པ་བདག་ཅག་གི་ལུས་ལ་ཡིད་འོང་གི་གཟི་བྱིན་བསྐྱེས་ཅིག།

293 །ངག་ལ་བདེན་ཚིག་གི་ནུས་པ་སྩོལ་ཅིག 294 །ཡིད་ལ་བདེ་སྟོང་གི་ཏིང་འཛིན་སྦྱོར་ཅིག

295 །མཐོང་ཚད་དབང་དུ་གྱིས་ཤིག 296 །ཁམས་གསུམ་བྲན་དུ་བྱིན་ཅིག

297 །མི་སྙིང་བསྲུལ་ཅིག 298 །མི་སེམས་གཡོས་ཤིག

299 །སྣང་བ་དབང་དུ་[744]བསྡུས་ཤིག 300 །སྲིད་ཞིའི་དྭངས་བཅུད་དྲོངས་ཤིག

301 །ཚེ་རྒྱུའི་རལ་པ་གདན་དུ་སྦྲིངས་[141]ཤིག 302 །བཟང་རྒྱུའི་དཔལ་འབྱོར་མདུན་དུ་ཁུག་ཅིག

303 །རྒྱལ་ཐབས་ཆེན་པོའི་ཁྲི་ལ་ཁོད་ཅིག 304 །ཛེ་ལྷར་བསམ་པའི་དོན་ལག་ཏུ་སྦྱོད་ཅིག

305 །མདོར་ན་སྣང་སྲིད་ལ་མངའ་དབང་བསྒྱུར་བའི་རྡོ་རྗེ་བདེ་ཆེན་པོ་དབང་གི་དངོས་གྲུབ་མ་ལུས་པ་ད་ལྟ་ཉིད་དུ་སྩོལ་ཅིག

306 །ཧོ། རེས་འགག་འཛིགས་བྱེད་ཁྲོས་བའི་རྩལ་ཅན།

307 ཐབས་ཤེས་ཀྱི་མདའ་གཞུས་བདུད་སྲིན་དཔལ་བའི་མཚོ་མོ་དཀྱུགས་པ།

[141] Xyl: *brengs.*

308 གནམ་ལྕགས་ཀྱི་རལ་གྲིས་མ་རུངས་སྲིན་པོའི་མགོ་བོ་འབྲེག་པ།

309 རྡོ་རྗེའི་མདུང་གིས་དམ་ཉམས་པའི་སྙིང་ལ་གཟིར་པ།

310 དྲག་པོའི་ལྕགས་ཀྱུས་དགྲ་པོའི་མིག་འབྱིན་པ།

311 འབར་བའི་གྲི་གུག་གིས་དགྲ་པོའི་སྲོག་རྩ་གཅོད་པ།

312 སྲུང་མའི་ཟེར་ཁོལ་བ།

313 སྡེ་བརྒྱད་གནོད་ལ་གཏུན་པ།

314 ཕོ་རྒྱུད་ཐབ་ལྷར་བསྒྲིལ་བ།

315 མོ་རྒྱུད་མདའ་ལྷར་འཕེན་པ།

316 ཕྲེར་མ་སྐར་མདའ་འཕྲོ་བ།

317 སྣང་སྲིད་ཆ་ལང་བསྡེབ་པ།

318 སྤྱན་མིག་གི་ཉི་ཟླ་ལས་བསྐལ་པའི་མེ་འབར་བ།

319 ལྕགས་ཀྱི་གློག་དམར་ལས་དྲག་སྔགས་ཀྱི་ཐོག་སེར་འཕྲོ་བ།

320 ཞལ་གྱི་ཁ་གློང་ལས་ར་ཀྟའི་རྒྱ་མཚོ་འཁྲུགས་པ།

321 ཤངས་ཀྱི་རླུང་སྒྲོམ་ལས་བསྐལ་པའི་རླུང་ནག་འཚུབ་པ།

322 སྐུ་ཡི་དཔའ་རྫོང་ལས་དགྲ་བླའི་དམག་སྤྲིན་འཁྲིགས་པ།

323 ཚོམས་ཀྱི་གངས་རི་ལས་སྐྱིན་ཐང་དུག་མདའ་འཕྲོ་བ།

324 ཐུགས་འོད་གསལ་གྱི་ངང་ནས་རྡོ་རྗེ་ཁྲོས་པའི་མེ་ཆེན་འབར་བ།

325 དགྲ་པོའི་ཤ་ཁྲག་སྲོག་[745]།དབུགས་ལ་ཆེར་རྔམ་ཞིང་རོལ་པ།

326 སྣང་སྲིད་ཀྱི་ཁམས་ན་ཆེ་བཙན་འགྲན་ཟླ་དང་བྲལ་བ་ལན་མེད་རྡོ་རྗེའི་མཚོན་གཅིག་སློལ་བྱེད་དྲག་པོ་ནོར་བུ་དགྲ་འདུལ་རྩལ་འཁོར་དགྲ་བགེགས་འདུལ་བའི་ཕྱེར་མ་རྒྱ་མཚོ་དང་བཅས་པ་རྣམས་ལ་དམ་ཉམས་པའི་དགྲ་པོའི་ཤ་ཡི་རི་བོ།

327 །ཁྲག་གི་རྒྱ་མཚོ།

328 རུས་པའི་གྲམ་ཁྲོད་དོན་སྙིང་གི་ནག་ཚལ།

329 ཤང་མར་གྱི་འདམ་རྫབས།

330 དབུགས་རླངས་ཀྱིན་བུན།

331 གསུར་ཆེན་གྱི་དུད་སྤྲིན།

332 དབང་པོའི་མེ་ཏོག་དང་བཅས་ཏེ་དགྲ་པོའི་སྤབས་མཐུ་ནུས་པ་ཆོད་པ་ལ་འབྱོར་བ་དང་བཅས་པ་འབར་བའི་ཞལ་དུ་སྟོབ་པ་དམ་པས་

333 མཆོད་དོ།

334 མངའ་གསོལ་ལོ།

335 །གཟེངས་བསྟོད་དོ།

336 །ཐུགས་དམ་བསྐང་ངོ༔

337 །དཔའ་སྐྱེམས་འབུལ་ལོ།

338 །ཉམས་པ་བཤམས་སོ།

339 །དཀྱེས་པ་བསྐྱེད་དོ།

340 །ཐུགས་དམ་བསྐྱུལ་ལོ།

341 །རིག་འཛིན་རྣལ་འབྱོར་པ་བདག་ཅག་ལ་གནོད་ཅིང་འཚེ་བར་བྱེད་པ།

342 བསམ་སྦྱོར་ངན་པ།

343 སྡང་བའི་དགྲ།

344 གནོད་པའི་བགེགས་ཐམས་ཅད་གང་ན་འདུག་པ་འབར་བའི་སྤྱན་གྱིས་གཟིགས་ལ།

345 འགུགས་བྱེད་ཀྱི་ལྕགས་ཀྱུས་[142]སྙིང་ལ་ཐོབ་ཅིག

346 །སྡོམ་བྱེད་ཀྱི་ཞགས་པས་ཡན་ལག་ཆིངས་ཅིག

347 །གཙོད་བྱེད་ཀྱི་རལ་གྲིས་མགོ་བོ་ཆོད་ཅིག

348 །འབིག་བྱེད་ཀྱི་མདུང་གིས་དོན་སྙིང་ཕུག་ཅིག

349 །འཕེན་བྱེད་ཀྱི་མདའ་མོས་[143]སྲོག་ལ་ཐོབ་ཅིག

350 །སྙིང་བསྐལ་པའི་མེས་སྲེགས་ཤིག

351 །ལུས་རྡོ་རྗེ་མཚོན་གྱིས་གཏུབ་ཅིག

352 །ནད་མཚོན་[746]དུག་གི་ཆར་ཕོབ་ཅིག

353 །ལྟས་ངན་ཆེ་འཕྲུལ་གྱིས་དཔའ་བཀོངས་ཤིག

354 །ཕོ་རྒྱུད་ཀྱི་རྩ་བ་དྲུང་ནས་ཕྱུངས་ཤིག

355 །མོ་རྒྱུད་ཀྱི་མངལ་མཐའ་ནས་སྐེམ་ཅིག

356 །བསམ་སྦྱོར་སྟོབས་ནུས་ཀྱི་དཔུང་ཤིག་ཅིག

357 །བསམ་ངན་དུག་མདའ་རང་བདུད་དུ་ཕོབ་ཅིག

358 །སྦྱོར་ངན་གྱི་མཚོན་ཆ་རང་གཤེད་དུ་སློངས་ཤིག

359 །ཡོ་དང་ཟླ་བར་མ་བཞག་པར་ཞག་དང་ཟ་མའི་ནང་དུ་སྒྲོལ་ཅིག

360 །བྱད་ཕུར་རྦོད་གཏོང་བསམ་ངན་སྦྱོར་རྩུབ་ཐམས་ཅད་ཕྱིར་བཟློག་ཅིག

361 །དགྲ་ནག་པོ་ས་འོག་ཏུ་མགོ་མཇུག་ལྡོག་ཅིག

362 །གཉན་དཀར་པོའི་ངོ་འཕང་དགུང་དུ་བསྟོད་ཅིག

363 །བདག་གི་མཐུ་སྟོབས་ནུས་པ་བསྐལ་པའི་མེ་བཞིན་དུ་སྦོར་ཅིག

364 །མདོར་ན་དྲག་པོ་མངོན་སྤྱོད་ཀྱི་ཕྲིན་ལས་རྣམས་ཇི་ལྟར་བསམ་པ་ཡིད་བཞིན་ཏུ་མཐར་ཕྱིན་པར་མཛོད་ཅིག

365 །ཧོ། རིས་འགའ་མ་ངེས་རྫུ་འཕྲུལ་གྱི་རོལ་པ་ཅན། 366 གནམ་ས་བར་སྣང་གི་ཁྱོན་ཀུན་ཏུ་རྒྱུ་ཞིང་།

367 རབ་འབྲུམས་ཕྲིན་ལས་ཀུན་ལ་མངའ་དབང་འབྱོར་པ། 368 བསམ་པ་ཙམ་གྱིས་དངོས་གྲུབ་སྩོལ་བ།

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[142] Xyl: *skyu.*
[143] Xyl: *mda' mo.*

369 ཐོས་པ་ཙམ་གྱིས་གློག་ལྟར་གཡོ་བ།

370 བསྒྲུབ་པ་ཙམ་གྱིས་དམ་ལ་འདུ་བ།

371 བསྐུལ་བ་ཙམ་གྱིས་ལས་ལ་རྒྱུ་བ།

372 སེང་ཆེན་རྡོ་རྗེ་དགྲ་བླ་ཕྱེར་མའི་དམག་དཔུང་རྣམས་ལ་ཕྱི་ནང་གསང་བའི་མཆོད་སྤྲིན་ཡེ་ཤེས་འདུད་རྩི་དམ་པ་ཀུན་ཏུ་བཟང་པོའི་རྣམ་རོལ་ལས་བྱུང་བ་མཆོག་གིས་

373 མཆོད་དོ།

374 །མངའ་གསོལ་ལོ།

375 །གཟིངས་[747]།བསྟོད་དོ།

376 །ཐུགས་དམ་བསྐང་ངོ།

377 །དཔའ་སྐྱེམས་འབུལ་ལོ།

378 །ཉམས་པ་བཤགས་སོ།

379 །དགྱེས་པ་བསྐྱེད་དོ།

380 །ཐུགས་དམ་བསྐུལ་ལོ།

381 །འདོ་རྗེ་[144]ཁྱུང་རྒོད་ཕེར་བོ་ལ་གསོལ་ལོ།

382 །གསང་བའི་དགྱེས་སྡེ་བཞི་ལ་གསོལ་ལོ།

383 །དམག་དཔོན་མིག་དམར་ཆེན་པོ་ལ་གསོལ་ལོ།

384 །དམ་ཙན་རྡོ་རྗེ་ལེགས་པ་གསོལ་ལོ།

385 །སྨན་བཙུན་རྡོ་རྗེ་གཡུ་སྒྲོན་ལ་གསོལ་ལོ།

386 །རྨ་རྒྱལ་རྡོ་རྗེ་དྲག་རྩལ་ལ་གསོལ་ལོ།

387 །ཕུ་བོ་དུང་ཁྱུང་དཀར་པོ་ལགས་གསོལ་ལོ།

388 །སྟེང་ཕྱོགས་ལྷ་ཡི་དམག་དཔུང་ལ་གསོལ་ལོ།

389 །ཕ་ཡབ་གེར་མཛོ་གཉན་པོ་ལ་གསོལ་ལོ།

390 །བར་ཕྱོགས་གཉན་གྱི་དམག་དཔུང་ལ་གསོལ་ལོ།

391 །ནུ་བོ་ཀླུ་སྦྲུལ་འོད་ཆུང་ལ་གསོལ་ལོ༔

392 །འོག་ཕྱོགས་ཀླུ་ཡི་དམག་དཔུང་ལ་གསོལ་ལོ།

[144] Xyl: *rdo rje'i* (see Helffer 1977: 411).

393 །ཨ་ནེ་དགུང་སྨན་རྒྱལ་མོ་ལ་གསོལ་ལོ།

394 །སྣང་སྲིད་མ་མོའི་དཀྱིལ་འཁོར་ལ་གསོལ་ལོ།

395 །སྲིད་ལྷུམ་ཐ་ལེ་འོད་དཀར་ལ་གསོལ་ལོ།

396 །འབྲུང་པ་ལྤཱ་ཡི་ལྷ་མོ་ལ་གསོལ་ལོ།

397 །རྫུ་འཕྲུལ་སྒྲུང་རྟ་ལྷ་བཞི་ལ་གསོལ་ལོ།

398 །མགྲོན་ཡག་དར་མ་བཙུ་གསུམ་ལ་གསོལ་ལོ།

399 །དགྲ་བླའི་དྲ་མ་མཆེད་[145]དགུ་ལ་གསོལ་ལོ།

400 །མགོན་པོ་དགྲ་བླ་བཙུ་གསུམ་ལ་གསོལ་ལོ།

401 །སྒྲ་བླ་མཆེད་གསུམ་ལྷུམ་དྲལ་ལ་གསོལ་ལོ།

402 །སྟོད་བཙུད་སྲིད་པའི་དགྲ་བླ་ལ་གསོལ་ལོ།

403 །ཕྲིན་ལས་སྣ་ཚོགས་དགྲ་བླ་ལ་གསོལ་ལོ།

404 །འགོ་བའི་ལྷ་མགོན་གཉན་པོ་ལ་གསོལ་ལོ།

405 །དཀར་ཕྱོགས་སྐྱོང་བའི་དགྲ་བླ་ལ་གསོལ་ལོ།

406 །[748]ཐུགས་ཀར་སུམ་བརྒྱ་དྲུག་ཅུ་ལ་གསོལ་ལོ།

407 །ཅོང་སེ་[146]ཡམ་ལྷ་གཉན་པོ་ལ་གསོལ་ལོ།

408 །གནམ་ས་བར་གྱི་ཕྱེར་མ་ལ་གསོལ་ལོ།

409 །སྐྱུ་འཁོར་དགྲ་བླ་ཕྱེར་མ་ལ་གསོལ་ལོ།

410 །ཊྭ་ཀི་དྭངས་སྨན་ཐམས་ཅད་ལ་གསོལ་ལོ།

411 །དཔའ་བརྟུལ་དཔ་བོའི་སྡེ་ཚོགས་ལ་གསོལ་ལོ།

412 །བཀའ་འབངས་སྤྲུལ་པའི་ལྷ་དམག་ལ་གསོལ་ལོ།

413 །བཀའ་སྡོད་སྣང་སྲིད་དྲེགས་པ་ལ་གསོལ་ལོ།

414 །སྣང་སྲིད་དགྲ་བླ་ཕྱེར་མ་ལ་གསོལ་ལོ།

415 །མདོར་ན་སེང་ཆེན་དགྲ་འདུལ་རྒྱལ་པོའི་དཀྱིལ་འཁོར་དུ་ཡེ་ཤེས་དང་ལས་དང་འཇིག་རྟེན་གྱི་ཚུལ་འཛིན་པའི་ཆོས་སྐྱོང་དགྲ་བླ་ཕྱེར་མའི་དམག་དཔུང་མ་ལུས་ཤིང་ལུས་པ་མེད་པ་ཐམས་ཅད་ལ་དངོས་བཤམས་ཡིད་སྤྲུལ་གྱི་མཆོད་སྤྲིན་རྒྱ་ཆེན་པོ་འདིས་

[145] Xyl: *che.*
[146] *cong se* instead of *cang seng* (see also v.50 *cong sa*, cf. Norbu 1997: 56ff.).

416 མཆོད་དོ།

417 །མངའ་གསོལ་ལོ།

418 །གཟིངས་བསྟོད་དོ།

419 །ཐུགས་དམ་བསྐང་ངོ།

420 །དཔའ་སྐྱིམས་འབུལ་ལོ།

421 །ཉམས་པ་བཤགས་སོ།

422 །དགྱེས་པ་བསྐྱེད་དོ།

423 །ཐུགས་དམ་བསྐུལ་ལོ།

424 །ཀྱེ། ཡེ་ཤེས་ཀྱི་ཆོས་སྐྱོང་།

425 །ལས་ཀྱི་མཐུ་ལྡན།

426 འཇིག་རྟེན་གྱི་མངའ་བདག་དམ་པ་ཁྱེད་རྣམས་ཀྱིས་མཁྱེན་པས་དགོངས།

427 བརྩེ་བས་གཟིགས་ལ་མཐུ་སྟོབས་ནུས་པ་ཆེན་པོས་བདག་ཅག་འཁོར་དང་བཅས་པ་ལ་དུས་འདི་ནས་བྱང་ཆུབ་སྙིང་པོའི་བར་དུ་

སྲུང་སྐྱོབ་ཀྱི་ཕྲིན་ལས་གཡེལ་བ་མེད་པར་འདོད་པའི་དོན་མ་ལུས་པ་གེགས་མེད་ཡིད་བཞིན་དུ་སྒྲུབས་ཤིག

428 །བསྲོ་བསྲོ།

429 སྣང་སྲིད་དགྲ་བླ་ཕྱེར་མའི་སྤྲིན་འཁྲིགས་པ།

430 དགྱེས་པའི་གད་རྒྱངས་[749]།འབྲུག་ལྟར་དགོད་པའི་དབུས།

431 །ཉི་མ་བཅུ་གཉིས་དག་གི་གཟི་བརྗིད་ཅན།

432 །གོ་སར་ནོར་བུ་དགྲ་འདུལ་ཡེ་ཤེས་སྐྱུ།

433 །བསྐལ་པའི་རླུང་ཆེན་བདུན་གྱི་ཤུགས་ལྡན་བའི།

434 །རྫུ་འཕྲུལ་འདོ་རྗེ་[147]རྐྱང་རྒོད་ཕེར་པོ་ཆིབས།

435 །སྣ་ཚོགས་དགྲ་བླའི་སྐྱུ་ཆས་འོད་དུ་འབར།

436 །མི་ཤིགས་རྡོ་རྗེ་སྐྱུ་ཡི་དཔའ་རྫོང་ལ།

437 །དགྲ་བླ་ཕྱེར་མའི་དམག་དཔུང་འཕྱོ་ཞིང་འདུ།

438 །དྲན་པ་ཙམ་གྱིས་དགེ་མཚན་རླུང་ཤུགས་སྤྱིལ།

[147] Xyl: *rdo rje'i* (see Helffer 1977: 411).

439 །དད་དམ་འགྱུར་བ་མེད་པའི་ཡིད་ཀྱིས་ནི། 440 །སྣ་ཚོགས་དམ་རྫས་མཆོད་པའི་སྤྲིན་ཕུང་གིས།

441 །གསོལ་ལོ་མཆོད་དོ་ཐུགས་དམ་བསྐང་གྱུར་ཅིག 442 མངའ་གསོལ་གཟིངས་བསྟོད་བདུད་རྩི་དཔའ་
སྐྱེམས་འབུལ།

443 །ཐང་ཅོང་རྡོ་རྗེ་ཐུགས་ཤི་དང་ཉིད་ནས། 444 །འདུ་འབྲལ་མེད་པར་མོས་ལྡན་བདག་ལ་གཟིགས།

445 །རིགས་གསུམ་པ་དྨའི་སྒྱུ་འཕྲུལ་དྲེགས་པའི་རྗེ། 446 །སེང་ཆེན་དགྲ་བླ་དཔའ་བོ་འཁོར་བཅས་ཀྱིས།

447 །རྣལ་འབྱོར་བདག་གི་ལུས་ངག་ཡིད་གསུམ་ལ། 448 །བྱིན་རླབས་མཐུ་སྟོབས་ནུས་པ་མི་ལྟར་སྩོར།

449 །སྙན་པའི་དར་ཆེན་སྲིད་པ་གསུམ་ན་མཐོ། 450 །གྲགས་པའི་འབྲུག་ཆེན་འཇིག་རྟེན་གསུམ་ན་ཁྱབ།

451 །ཕ་རོལ་མི་མཐུན་ཕྱོགས་ཀུན་ཟིལ་གྱིས་ནོན། 452 །ཕྱོགས་ལས་རྣམ་པར་རྒྱལ་བའི་ཕྲིན་ལས་མཛོད།

453 །དེ་ལྟར་དགྲ་བླ་ཕྱེར་མ་དགྱེས་པ་ཡི། 454 །འབྲུག་སྒྲ་གང་དུ་སྒྲོགས་པའི་ཕྱོགས་དེར་ནི།

455 །ཕུན་ཚོགས་བདེ་སྐྱིད་སྨན་པའི་ཆར་ཆེན་འབེབས། 456 །སྐལ་བཟང་དུས་ཀྱི་དགེ་མཚན་ཉེ་བར་སྟུད།

457 །གང་ལ་དམིགས་ནས་ཆོག་འདི་ལྟ་བུས། 458 །དགྲ་[750]བླ་དཔའ་བོར་རྩེ་གཅིག་ལས་བཅོལ་ན།

459 །འདོད་དོན་ཡིད་བཞིན་འགྲུབ་པའི་དགའ་སྟོན་གྱི། 460 །རྒྱལ་མཚན་ཆེན་པོ་ནུབ་པ་མེད་པར་བསྒྲེང་།

461 ས་མ་ཡ། གསོལ་མཆོད་འདི་ནི་ཕྱེར་མ་བསེ་རུ་འོད་ལྡན་དཀར་པོའི་ཡིད་ལ་ཤར་བ་ལྟར་རབ་ཆོས་དབང་ཕྱུག་སྨོས་ལྡན་རྣམ་གནོན་གསུམ་ཀར་ཅི་རིགས་རེ་བྲིས་ཤིང་། ལྕགས་འབྲུག་ས་ག་ཟླ་བའི་ཚེས་༡༨་ལ་ཡོངས་སུ་རྫོགས་པར་གྲུབ་པ་འདིས་རྒྱལ་བསྟན་རིན་པོ་ཆེ་འི་དབུ་འཕང་སྲིད་རྩེར་བསྟོད་པའི་རྟེན་འབྲེལ་མཆོག་ཏུ་གྱུར་ཅིག

3.12.3 Translation

1 A supplication and offering called "The swift accomplisher of [the four] activities"

2 I pay homage to the glorious Heruka.

5 In order to quickly complete an important matter

4 —When, for instance, something essential must be accomplished,

3 [Such as on the occasion of] a dispute about a large territory, or [when] something important is at stake,

7 Having gathered any offering substances and possessions,

6 Such as the [golden] drink, the select portion of food, *gtor ma*, and silk ribbons,

8 And having generated a sharp and steady state of non-distraction, supplicate the *dgra bla*.

9 Great [negative] karmas are blocked and it is impossible to be deceived.

10 Fulfill your pledge, receive the empowerment and the accomplishments.

11 Having raised the drink and the food, pronounce these words accompanied by cymbals played at intervals:

[1. Invocation and supplication]

12–14 *ho*! please pay heed [to me]! *ho*! please pay heed [to me]! *ho*! please pay heed [to me]!

16 [You] who manifest the power (*rtsal*) that is compassion, the unceasing play (*rnam rol*)

15 From the unproduced nature, the constituent element of reality (*chos kyi dbyings*),

17 Victorious Lord, Lake-Born Vajra,[148] embodiment of the magical manifestation of the peaceful and wrathful deities of the three families,[149]

18 Gesar, great being, holder of sheer knowing (*rig 'dzin*), Jewel that subdues the enemies,[150]

19 Essence of all the awakened ones,

20 Pervading Lord of the peaceful and wrathful yidams,

21 Master of the hosts of *dākinī*s and *ma mo*s,

22 Chief of the protectors and guardians (*srung ma*) of the teaching,

23 Wealth that is the essence of the boundless assembly of the deities of wealth,

24 Supreme sovereign of the *dgra bla*s,

25 Supreme vital essence of the *wer ma*s,

26 Supreme ruler of the eight classes [of gods and demons],

27 Supreme master of the vital essence of malevolent spirits,

28 Supreme holder of positive forces,

29 Supreme *dgra bla* of the sentient beings,

30 Supreme glorious refuge of [all] sentient beings,

31 Supreme vital support[151] of the holders of sheer knowing,

32 Supreme support of Buddhists and Bon pos,

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[148] *mtsho skyes rdo rje* is an epithet of Guru Rinpoche.

[149] The three *tantra* families are the *padma*, the *vajra*, and the *tathāgata* families.

[150] *nor bu dgra 'dul*, an epithet of Gesar.

[151] Literally, 'life beam' or 'supporting pillar'.

33 Tamer of demons, mighty lord of [the four] activities,

34 Destroyer of all negative forces,

35 Executioner of all those who have violated their sacred pledge,

36 Great slaughterer of all demons and *srin mo*s,

37 [You] who, outshining the three realms of existence with the dance of your joyful body,

38 Bring under your power the three worlds with the thundering reverberation of your majestic speech,

39 *Maṇḍala* of knowing and kindness unfolding from the vast expanse of the luminous mind,

40 [You] who gather like billowing clouds spiritual power (*byin rlabs*) and accomplishments merely by means of deliberate awareness (*dran pa*),

41 Who, riding 'Wild Hemione',[152] the lord of *'do* steeds, wander within the intermediate space,

42 [You] who, contained in [the syllable] '*ki*' and rejoice in [the syllable] '*bswo*',

43 Adhere to pledges (*chad*) and esteem *Dharma*,

44 Who bring down the rain of desired wealth and jewels from the whip 'Accomplisher of [All] Aspirations' in your right hand,

45 Who subdue the enemies of the three worlds [with] the spear in your left hand and brandish the banner of the *dgra bla*s,

[152] rKyang rgod, 'Wild Hemione', is the name of Gesar's horse.

46 [You who, wearing] the absolutely perfect *dgra bla*s' gear on your body,

47 Emanate cloud-banks of *dgra bla*s and *wer ma*s,

48 *Dharma* protector of the surrounding positive forces,

49 Glorious refuge of the pure lands,

50 Surrounded by entire armies of *dgra bla*s, *wer ma*s, *thugs kar*s and *cang seng*s,[153]

52 Careful guardian of the Buddha's words who distinguishes between right and wrong due to the power of compassion, aspiration, and dependent arising,

51 Although your luminous mind is devoid of the attributes of mental proliferations (*spros pa*),

53 [You] who, taking delight in the best worldly offerings, make your way to victory over men,

54 Who, protecting those who keep their pledges as if they were your own children, bring down the *dgra bla*s' life-force and prosperity (*tshe g.yang*),

55 Who, reducing to nothing those who have violated their sacred pledge, take their hearts as wrathful victuals,

56 Who, when worshipped, are united [with us], when accomplished, are connected [with us],

57 When exhorted, are the unsurpassed sovereign in terms of swiftness and greatness,

[153] It is possible that these deities were originally batallions or regiments of the Tibetan imperial army.

58 [You] who, not remaining deaf to [the appeal of] those who rely upon you,

59 Do not turn away from the activities you have been appointed [to perform],

60 Who, auspicious and close to our heart,

61 Are filled with blessings and fast in manifesting your might,

62 Who, having previously [accumulated] good actions, have the ultimate power to bind,

63 Who lead [us] from one happiness to the next, to the land of the great awakening,

64 Great treasury of the two accomplishments, great lion, Jewel that subdues the enemies, [we] supplicate you!

65 Great *dgra bla* of Buddha’s teaching, [we] supplicate you!

66 Holder of sheer knowing, supreme ornament of the world (*’dzam gling*), [we] supplicate you!

67 Owner of the sword, bow, and arrows of insight (*shes rab*), [we] supplicate you!

68 [You] who, being free from afflictions, repel [all] attacks, [we] supplicate!

69 Hero who subdues demons, enemies, and the demons’ armies, we supplicate you!

70 Dispeller of the fears of the four demons, we supplicate you!

71 From this moment until supreme awakening,

73	You, king of the protectors of the teaching, great lion, precious gem that increases [wealth] as one desires, will remain
72	Within the great victory banner of immutable hope and trust!
75	You, king of the *dgra bla*s, great lion, lord of mountains—Mount Meru, will adhere
74	To the ground of the immutable sacred pledge!
77	You, king of the *wer ma*s, great lion, *maṇḍala* of the sun and moon, will remain
76	Within the space of perfect approach and accomplishment.
78	If the protector of the teaching that [we] rely upon is not wrong,
79	The support of [our] devotion does not err,
80	And the deity of our veneration does not deceive,
81	Great lion, wish-fulfilling gem, together with [your] armies of *dgra bla*s and *wer ma*s of primordial knowing (*ye shes*),[154]
82	Having considered the perpetual absence of union or separation, the great *Vajra* pledge,
83	Look upon us with a joyful face!
84	Take care of us with smiling eyes!
85	Release the symbolic signs (*brda*) with the speech of laughter!
86	With your joyful mind, be the lord of the places, bodies, and possessions of us, masters and disciples together with our followers!
87	Clearly show the value of accomplishments!

[154] The Tibetan text reads *bcas pas* but I translated *bcas pa* due to the syntax of the sentence.

88 Accomplish as we wish the activities you have been appointed [to perform]!

89 Produce the activity you pledged [to accomplish]!

90 Support the activity of [our] three doors [body, speech, and mind] with that which is propitious and auspicious!

91 Arouse experiences and realizations![155]

92 Increase primordial knowing (*ye shes*) and positive qualities!

93 Bestow right now the vast accomplishments of [long] life and merit, glory and wealth, fame and renown, good fortune (*phywa*) and prosperity (*g.yang*)![156]

94 Show the meaning of the true nature of reality (*chos nyid kyi don*), the secret of sheer knowing (*rig gsang*)!

95 Confer spiritual power, the empowerment of primordial knowing (*ye shes*)!

96 Make all deeds become *Dharma* practice!

97 Make all encounters meaningful [with regard to *Dharma*]!

98 Let all supreme and ordinary accomplishments without exception be achieved spontaneously (*lhun gyis grub pa*), without effort (*'bad med*)!

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[155] *nyams* refers to fleeting experiences corresponding to perceptions, thoughts, feelings, moods, any kind of ephemeral mental event arising. *rtogs pa* means 'understanding [the real nature of things]', or 'realization'.

[156] Norbu 1997: 63–65 explains in details the difference between *phywa* and *g.yang*. The former corresponds to wealth, good fortune, etc., the latter to the principle of *phywa* which is the capacity for an individual to experience good fortune, auspiciousness, and prosperity (see also Bellezza 2005: 387 n.170 and Pommaret 1994: 660).

[2. Exhortation to perform the activity of pacification][157]

99 *ho*! You, great king of the *dgra bla*s, who, having at times the aspect of appeasement and clarity,

100 Shine like the moon with [your] joyful face,

101 Who, amused by the dance of the joyful activities [accomplishing] all desires,

102 Ravish minds by [merely] being seen,

103 Stimulate the fruition [of accomplishments] by being [merely] remembered,

104 Bring glory into being by being accomplished, lord of deathlessness and long life,

105 Who brings down the rain of ambrosia (*bdud rtsi*/*amṛta*),

106 Great one who augments the prosperity that increases happiness, joy, and fame,

107 Source of all that is auspicious,

108 Basis of all good fortune,

109 Support of all positive qualities,

110 Great essence of all that is excellent and glorious,

111 Jewel that eliminates degeneration,

112 Ambrosia (*bdud rtsi*/*amṛta*) that subdues diseases,

113 Conqueror giving relief to the weak ones, great divine sound of drums,

114 *Vajra* life, Glorious king of [all] wealth and prosperity, surrounded by your retinue, together with the armies of *dgra bla*s and *wer ma*s, we supplicate you!

[157] In this part of the ritual, Gesar appears in the form he takes in the *pra* rituals of divination, see texts 58, 59, and 60. These texts have been translated in chapters 3.13, 3.14, and 3.15.

115 Again, body of luminous purity,

117 [You] who appear as a sixteen year old boy[158]

116 From the sphere of rainbow clouds in the sky,

118 White and radiant, resembling pure crystal,

119 Holding a jewel lamp in your right hand,

120 Intensely illuminating the three worlds,

121 Holding a white silver mirror in your left hand,

122 Clearly revealing the three states of conditioned existence,

123 Performer of the dance of the heroes of the male lineage,

124 Singer of the symbolic song of the heroines of the female lineage,

125 Lord of the subtle light,

126 All-illuminating king of the *wer ma*s,

127 Who, dwelling in the magical abode of the gods, the state of conditioned existence,

128 Set forth the higher cognition (*mngon shes*) of magical prescience,

129 Who reveal right and wrong in the sphere of appearance and conditioned existence,

130 Great lord of the four kinds of primordial knowing[159] and eight visions,[160]

131 Who, holding the magical torch of primordial knowing,

[158] The following description corresponds to Gesar's manifestation as *A dkar 'od kyi wer ma*. See texts 58, 59, and 60 translated in chapters 3.13, 3.14, and 3.15 for a detailed presentation of Gesar in this particular form.
[159] *shes bzhi*, probably for *ye shes bzhi* (the outer, inner, and secret gnoses, together with the primordial knowing of reality, *de kho na nyid ye shes*).
[160] This probably refers to the perceptions corresponding to the eight kinds of consciousness (*aṣṭavijñāna*). These are the five kinds of consciousness arising from the sense organs, corresponding to sensory perceptions, together with the mental consciousness (*yid kyi rnam shes*), the consciousness of the stained intellect (*kliṣṭamanas*/*nyon yid rnam shes*), and the base consciousness (*ālāyavijñāna*/*kun gzhi rnam shes*).

132 Glowing and shining with the flame of insight (*shes rab*),

133 Opens the door leading to the secret of sheer knowing (*rig pa*) and higher cognitions,

134 [You] who extract the great treasure that is the fearlessness of the luminous mind,

135 Luminous *wer ma* of the radiant white A, great lion among men, sovereign of magical manifestations illuminating the entire *samsāra*, together with [your] armies of *dgra bla*s and *wer ma*s, we supplicate!

136 With an ocean of the three white and three sweet substances,

137 Silk ribbons, ornamental banners,

138 The melodious cadence of drums and the thunder of cymbals,

139 Offering-clouds of pleasant objects of all kinds,

140 Snow-mountains of food—flour and butter,

141 Flowers, immense clouds of incense smoke,

142 Rivers of water for drinking and washing feet,

143 The dwelling place of Tibet which is the luminous mirror (*me long*),[161]

144 Continual rainfalls of scented water and ambrosia (*bdud rtsi*/*amṛta*), and so on,

145 With all these infinite outer, inner, and secret offerings, imagined or actually arranged [here],

146 Great king of the *dgra bla*s, Gesar, Jewel [that subdues the enemies], *wer ma* of the luminous white A, together with your retinue,

147 We worship you!

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[161] In divination rituals, Gesar is invoked in a mirror. See texts 58, 59, and 60 translated in chapters 3.13, 3.14, and 3.15 for a detailed presentation of this practice.

148	We enthrone you!
149	We praise you!
150	We fulfill the sacred bond!
151	We offer you the heroes' drink!
152	We admit having impaired our pledges!
153	We rejoice!
154	We invoke the sacred pledge!
155–156	Dispel all misfortunes leading to degeneration such as diseases, evil influences, obstacles, and misfortunes for us, holders of sheer knowing and yogis, As the sun subdues darkness!
157	When there is an enemy, send a warning!
158	When poison threatens us, send medicine!
159	In the rugged places where there is no path, draw a path!
160	On rivers without bridges, build a bridge!
161	Make us meet good things on mountain passes!
162	Subdue bad things from the bottom of valleys!
163	Do not set in motion idle talk and gossip!
164	Do not dispatch unfavorable circumstances and obstacles!
165	When we are depressed, inspire us!
166	When we are oblivious, exhort us!
167	Make mountains where we [can] flee!
168	Make forests where we [can] hide!
169	Make castles and fortresses that we can rely upon!

170 Make incorruptible understanding arise!

171 Sharpen our weapons! Instruct the ignorant!

172 Show [what is to be seen] to those who do not see!

173 Accomplish the daytime activities!

174 Keep watch at night!

175 Help us within the fundamental ground of being (*gzhi*)!

176 Welcome us and bid us farewell when we travel!

177 Reveal the heart of insight (*shes rab*) and primordial knowing (*ye shes*)!

178 Disclose the experience of the secret of sheer knowing, dependent arising!

179 Make our self-confidence as [vast as the] sky!

180 Increase our power like the wind increases the fire at the end of time!

181 Play the musical instruments of joy, happiness, and fame!

182 Show the way to the inexhaustible treasure of glorious qualities!

183 During daytime, make the sun of whatever appears in our perception shine!

184 At night, make the moon of dreams visible!

185 At [every] moment, let the light-rays of the arising experiences blaze forth!

186 Show clearly the three states of conditioned existence!

187 Expose vividly the three realms!

188 Reveal directly to our minds all that is right and wrong in the three worlds!

189 Accomplish our hopes for the objects we desire!

[3. Exhortation to perform the activity consisting in increasing]

190 *ho*! [You] who, having at times the appearance of magnificence and plenitude,

192 Abide as the sovereign who morphs into all that appears or exists, [just] as desired,

191 Within the unfathomable palace in which the glorious qualities of the four phases of conditioned existence[162] are gathered,

193 [You] who, holding in your right hand the [gem called] 'Powerful Sovereign' that grants all wishes,

194 And in your left hand the vase of the inexhaustible treasure,

195 Play in the pleasure grove of wish-fulfilling trees,

196 Who are the lord of the treasure that grants all wishes,

197 The sovereign of the jewel of the *Ratna* [family],

198 India and Tibet's lord of wealth,

199 The iron hook that gathers food and riches,

200 [You] who, in the sky, bring together the clouds of the gods' ambrosia of prosperity,

201 In the intermediate space, assemble the fog of the auspicious signs of prosperity,

202 And on earth, gather the *klu*s' prosperity in the *garuḍa*s' (*dmu zhag*) ocean,

[162] *srid bzhi*, the four phases of conditioned existence are: birth, from birth until death, death, the intermediate state.

203 Who bring down the rain of prosperity (*rma g.yang*) and all that is desired,

204 [You] who are the great banner of renown,

205 The one whose fame resonates like a hundred thunders,

206 The lord of the luminescent essence of the four states of conditioned existence,

207 The foundation of good fortune, prosperity, and wealth,

208 The musical instrument playing all that is desired, in all its variety,

209 [You] who, ravishing the minds by being [merely] seen, and who attract prosperity with your splendor,

210 Conquer all that is all good,

211 Making your way to the diadem of all that is great,

212 [You] who, completely victorious in all directions, are the great one who turns the wheel of [the four] activities,

213 Spindle of *Dharma* and worldliness, taller than the sky,

214 Encompassing [all] power and wealth, larger than space,

215 Great lion who grants all wishes, precious gem that increases [wealth] as one desires, master of the hidden treasures of *samsāra*, together with [your] armies of *dgra bla*s and *wer ma*s,

216 With a mountain of food,

217 An ocean of drinks,

218 Manifestations of wonderful material objects,

219 Hundreds of harmonious melodies,

220 Clouds of perfume and incense smoke,

221 Great banquets of exquisite food,

222 A celebration of delightful sensations,

223 An offering of marvellous mental objects,

224 Accumulation of clouds carrying the six desirable objects,

225 Arrangements of the substances ensuring good fortune (*phywa cha*) and prosperity (*g.yang*),

226 In brief, with all the wealth of the four states of conditioned existence—without exception,

227 With offering clouds gathering in these fluttering, flickering, shimmering, and quivering appearances the valuable aspects of *samsāra*, *nirvāna*, and the path, the complete glorious qualities of the [luminous] essence, and displaying the *Vajra* of bliss and emptiness, with [these] pure accumulations of offering clouds of all-pervading manifestations of all that appears and exists, all that is desired,

228 We worship you,

229 We enthrone you!

230 We praise you!

231 We fulfill the sacred bond!

232 We offer you the heroes' drink!

233 We admit having impaired our pledges!

234 We rejoice!

235 We invoke the sacred pledge!

236–237 Bestow upon us—holders of sheer knowing and yogis,

The food of the supreme vital essence!

238 Bestow the clothes of supreme magnificence!

239 Bestow the wealth of the supreme prosperity!

240 Raise the banner of glory!

241 Blow the conch shell of fame!

242 Bring down the rain of all that is desired!

243 Make flow the ocean of good fortune and prosperity.

244 Extract the quintessence of wealth and abundance,

245 Increase more and more the continuity of sheer knowing, [as well as] food, wealth, possessions, and power!

246 Make all business activities profitable!

247 Secure the victory when something is at stake!

248 Brandish the banner [bolstering] bravery!

249 Blow the conch-shell in the market place!

250 Attract the victory in disputes and games!

251 Make us equal with that which is extraordinary!

252 Bring out what is special from the ordinary!

253 Praise the triumph of all that is good!

254 Set up the causes and conditions for all that is excellent!

255 Suppress the main [afflictions blocking] all that is supreme!

256 Subdue those who want to compete, and bring down [victory upon us],

257 In brief, as you have put in us the force, power, and courage of the great lion, the *dgra bla*s and *wer ma*s, we supplicate you to make [us]

obtain right now the complete accomplishments of that which is excellent.

[4. Exhortation to perform the activity consisting in magnetizing][163]

258 *ho*! [You] who, having at times the engaging appearance of passion,

259 Set in motion and attract[164] the luminous essence of the four states of conditioned existence with the magic skillful means of the iron hook and the noose in the vast expanse of red light pervading all the animate and inanimate,

260 [You] who, by setting the three worlds in motion with the dance of your joyful body, ravish the minds,

261 Who, by captivating the three worlds with the clear and melodious chant of your laughter and speech, bind them into servitude,

262 Who, by displaying yourself (*rol*) in the luminous essence and the glorious qualities of the four states of conditioned existence, playfully give us sidelong glances,

263 Who, with lovely shades (*mdangs*), perform a joyful dance,

264 With the melodies (*gdangs*) of fame, sing merry songs,

265 And, dissolving the vessel [of the world] and its contents [sentient beings] into red light,

266 Transform the inanimate and animate worlds as if you were playing musical instruments,

267 [You] who, bursting out laughing with the thunder of the *dgra bla*s,

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[163] See text 73 translated in chapter 3.11 for a detailed presentation of the practice evoked in this part of the ritual.

[164] *'gugs* has various meanings: 'to bring back', 'to summon', 'to attract', 'to magnetize'.

268	Wave the banner of the *wer ma*s,
269	And set in [rapid] motion like a lightning flash the playful dance (*rol rtsed*) of your diverse appearances,
270	Endowed with the mind of *Vajra* passion, the [unity of] bliss and emptiness,
271	Irresistibly capturing the attention of all that manifests and exists,
272	Great lion, wish-fulfilling gem, powerful king, ruler of *samsāra*, together with your armies of *dgra bla*s and *wer ma*s,
273	With an ocean of medicinal ambrosia (*bdud rtsi*/*amṛta*),
274	A mountain of *gtor ma*s that fulfill all wishes,
275	A river of bright red *rakta*,
276	Great clouds of excellent perfume and *bsang*,
277	Postures and steps of *Vajra* dances,
278	The melodies of pleasant songs,
279	The dances (*bro ra*) of heroic beings,
280	The music of the consort of sheer knowing (*rig ma*) who ravishes the mind,
281	The offerings of experiences of bliss and emptiness,
282	The cymbals of the original bliss occurring at the time of melting,[165]
283	With the delight of pleasure, joy, and sexual union, and so on, this pure offering of the infinitely vast basic space [displaying itself] as the *Vajra* melody of [the unity of] bliss and emptiness of all that appears and exists,

[165] This refers to the *gtum mo* practice.

284 We worship you!

285 We enthrone you!

286 We praise you!

287 We fulfill the sacred bond!

288 We offer you the heroes' drink!

289 We admit having impaired our pledges!

290 We rejoice!

291 We invoke the sacred pledge!

292 Produce in the body of us holders of sheer knowing and yogis [this] enchanting majesty!

293 Bestow to our voice the capacity [to speak] true words!

294 Kindle in our mind the state of non-distraction of bliss and emptiness!

295 Overcome all that we see!

296 Reduce into servitude the three worlds,

297 Shake the hearts of people!

298 Stir the minds of people!

299 Bring appearances under your power!

300 Serve the luminous ambrosia (*bdud rtsi*/*amṛta*) of the four states of conditioned existence!

301 Raise up on the throne the lion mane of all that is great!

302 Attract here the glory and wealth of all that is good!

303 Establish [us] on the throne of the great coronation!

304 Deliver into our hands everything we wish!

305 In brief, bestow right now the complete accomplishment of the empowerment, the great *Vajra* bliss that brings under control all that appears and exists!

[5. Exhortation to perform the activity of wrathful subjugation]

306 *ho*! [You] who, having at times a terrifying and wrathful appearance,

307 Churn the [blood]pool resulting from the ripping of demons (*dbud*) and vampires (*srin po*) with the bow and arrows of insight and skillful means,

308 [You] who, cutting off the heads of deceitful vampires with the sword made of meteoric iron,

309 Piercing with the *Vajra* lance the hearts of those who have violated their pledge,

310 Gouging out the eyes of the enemies with Rudra's elephant hook,

311 Severing at its root the enemy's life with the curved flaying knife,[166]

312 Served by the excellent marksmen of your guard,

313 Strike the vital points of the eight classes of gods and demons,

314 [You] who, gathering together the lineage of male protectors like a rockfall,

315 Hurl the lineage of female protectors like an arrow,

316 Emanate *wer ma*s [like] meteors,

317 Unite the dualistic aspects of all that appears and exists,

318 Ignite the fire at the end of time with the sun and moon of your eyes,

[166] *Kartrika*.

319 And emit thunderbolts and hail with the red lightning flash of your tongue,

320 Who, making the ocean of *rakta* swell with the waves of your mouth,

321 Swirl the black winds of the end of time from the air inside your nose,

322 Gather like clouds armies of *dgra bla*s from the hero's fortress of your body,

323 Spurt the poisoned arrows of hail and frozen rain from the snow mountains of your teeth,

324 And light up the great fire of *Vajra* wrath from the luminous state of your mind,

325 Who, greatly thirsting for Rudra's flesh, blood, and vital breath, partake of them,

326 [You] who are of unexcelled and unrivalled majesty within the realm of all that appears and exists, identical with the *rdo rje* weapon, the wrathful one that liberates, the power of the Jewel that subdues the enemies, together with his retinue, the ocean of *wer ma*s who tame the enemies and obstacle-makers, with mountains of flesh belonging to the enemies who have violated the sacred plegdes,

327 An ocean of blood,

328 With banks of bones, with dark forests made of their vital organs,

329 Foul swamps of marrow,

330 Mists of steamy breath,

331 Clouds of great burnt offerings (*gsur*),

332	Together with the flower of the sense organs, the riches consisting in the enemies' wealth, power, capacity, possessions, and the excellent offerings [placed] in your blazing mouth,
333	We worship!
334	We enthrone!
335	We praise!
336	We fulfill the sacred bond!
337	We offer the heroes' drink!
338	We admit having impaired our pledges!
339	We rejoice!
340	We invoke the sacred pledge!
341–344	Consider with your blazing gaze That which harms and torments us—holders of sheer knowing and yogis, The enemies of bad thoughts and attitudes, anger, All damaging and obstructing forces, wherever they remain!
345	Take out their hearts with the conjuring hook!
346	Fetter their arms and legs with the binding noose!
347	Chop off their heads with the hacking sword!
348	Perforate their vital organs with the piercing spear!
349	Take their lives with the impelling arrows!
350	Roast their hearts with the fire at the end of time!
351	Cut in pieces their bodies with the *Vajra* weapon!
352	Bring down the poisonous rain of diseases and wars!

353 Repel bad omens with magic!

354 Root of the male lineage, completely eradicate!

355 Womb of the female lineage, completely exsiccate!

356 Destroy the armies of negative thoughts, attitudes, and forces!

357 Make fall on those who have subdued us the poisoned arrows of negative thoughts!

358 Use upon our enemies the weapon of negative states of mind!

359 Not resting for years and months, liberate us within days and hours!

360 Cast back all black magic, curses, negative thoughts, and hostile attitudes!

361 Turn upside down—under the earth—our sworn enemy!

362 Soar in the firmament of the white *gnyan*!

363 Kindle our power, strength, and force [to make them] like the fire at the end of time!

364 In brief, wrathful one, bring to fullest expression the activity of direct subjugation, just as desired!

[6. Exhortation to perform the activity consisting in spontaneously accomplishing]

365 *ho*! [You] who, having at times the playful display (*rol pa*) of genuine magic power,

366 Wander everywhere across the heavens, earth, and intermediate space,

367 And master all the [four] activities that pervade everything, everywhere (*rab 'byams*),

368 [You] who, bestowing the accomplishments by being merely evoked,

369 Travel like lightning by being merely invoked,

370 Who, united [with us] within the sacred pledge by being merely accomplished,

371 Engage in action by being merely exhorted,

372 *Vajra* of the great lion, armies of *dgra bla*s and *wer ma*s, with outer, inner, and secret offering clouds, the excellent ambrosia of primordial knowing, and unsurpassed [manifestations] arising from the play (*rnam rol*) of Samantabhadra,

373 We worship you!

374 We enthrone you!

375 We praise you!

376 We fulfill the sacred bond!

377 We offer you the heroes' drink!

378 We admit having impaired our pledges!

379 We rejoice!

380 We invoke the sacred pledge!

[7. Invocation of Gesar's retinue]

381 Lord of *'do* steeds, skillful 'Wild Hemione', we supplicate you!

382 Four secret dGyes sde, we supplicate you!

383 Mig dmar, we supplicate you!

384 Dam can rDo rje legs pa, we supplicate you!

385 sMan btsun rDo rje g.yu sgron, we supplicate you!

386 rMa rgyal rDo rje drag rtsal, we supplicate you!

387 Elder brother Dur khyung dkar po, we supplicate you!

388 Armies of the gods of the heavens, we supplicate you!

389 Powerful father Ger mdzo, we supplicate you!

390 Armies of the *gnyan* of the intermediate space, we supplicate you!

391 Younger brother Klu sbrul ’od chung, we supplicate you!

392 Armies of the *nāga*s of the underground, we supplicate you!

393 Aunt [gNam] dgung sman rGyal mo, we supplicate you!

394 Maṇḍala of the sNang srid Ma mos, we supplicate you!

395 Srid lcam tha le ’od dkar, we supplicate you!

396 Goddesses of the five elements, we supplicate you!

397 Gods of the *klung rta*[167] of magical transformation, we supplicate you!

398 Thirteen [*cang seng*s that are] youthful messengers, we supplicate you!

399 Nine Dra ma brothers of the *dgra bla*s, we supplicate you!

400 Thirteen *dgra bla*-protectors, we supplicate you!

401 Three brother *dgra bla*s, brothers and sisters, we supplicate you!

402 *dGra bla*s of the inanimate and animate universe, we supplicate you!

403 *dGra bla*s of the various activities, we supplicate you!

404 Five deities of the individual[168] that are powerful protectors, we supplicate you!

405 *dGra bla*s that sustain all that is positive, we supplicate you!

406 Three-hundred sixty *thugs kar*s, we supplicate you!

407 *Cang seng*s, [eight] powerful deities of the road (*lam lha gnyan po* [*mched brgyad*]), we supplicate you!

[167] Note the spelling *klung rta* in the text instead *rlung rta*.

[168] This refers to the *’go ba’i lha*, namely, *mo lha*, *srog lha*, *dgra lha*, *pho lha*, *yul lha* (see Jovic 2010).

408 *Wer ma*s of the heaven, earth, and intermediate space, we supplicate you!

409 *dGra bla*s and *wer ma*s that are [Gesar's] attendants, we supplicate you!

410 *Daki*s, [eight sisters] maidens of Gling ([*gling gi*] *dwangs sman* [*mched brgyad*]), we supplicate you!

411 Hosts of warriors (*dpa' brtul*) and heroes, we supplicate you!

412 Armies of gods that are [Gesar's] magical emanated servants, we supplicate you!

413 Haughty spirits (*dregs pa*) of all that appears and exists that take [Gesar's] orders, we supplicate you!

414 *dGra bla*s and *wer ma*s of all that appears and exists, we supplicate you!

415 In brief, entire armies of the *dgra bla*s and *wer ma*s, without a single exception, protectors manifesting as primordial knowing, actions, and the external physical world within the *maṇḍala* of the great lion that subdues the enemies, with this vast imagined offering-cloud and the prepared substances,

416 We worship you!

417 We enthrone you!

418 We praise you!

419 We fulfill the sacred bond!

420 We offer you the heroes' drink!

421 We admit having impaired our pledges!

422 We rejoice!

423 We invoke the sacred pledge!

[8. Invocation of the *Dharma*-protectors of primordial knowing]

424 *kye*! *Dharma* protectors of primordial knowing,

425 Powerful in your activities,

426 All of you supreme rulers of the world considering [us] with knowledge,

427 And looking at us with affection, from this moment until supreme awakening, with your great powers, force, and abilities, accomplish for us and those around us without interference all the objects of our desire, just as wished, without neglecting the activity of protecting and guarding!

428 *bswo bswo*

429 As the cloud of *dgra bla*s of all that appears and exists, and *wer ma*s is thickening,

430 In the midst of laughter like the dragon [thunder], the roar of joyful laughter,

432 Gesar, Jewel that subdues the enemies, body of primordial knowing (*ye shes sku*)

431 That is endowed with the majestic radiance of twelve suns,

433–434 Ride the powerful magical display of the seven great winds of the end of time, the lord of the *'do* steeds, the wise (*pher po*) 'Wild Hemione'!

435 As the variegated equipment of the *dgra bla*s shines brilliantly,

437 By emanating and gathering the armies of *dgra bla*s and *wer ma*s

436	In the fortress of intrepidity that is the indestructible *Vajra* body,
438	Increase the good omens and the force of *rlung* by means of mere deliberate awareness (*dran pa*)!
439	With a state of mind of unchanging devotion and commitment,
440	With cloud-banks of offerings of various *samaya* substances,
441	We supplicate you, we worship you, we fulfill the sacred pledge!
442	We enthrone you! We praise you! We offer you the heroes' drink, ambrosia!
443	From the state of the *Vajra* mind, [the unity of] appearance and emptiness
444	Beyond meeting and parting, you look at us who have unflagging faith!
445	Emanation of Padma[sambhava] and the three awakened families, master of malevolent spirits,
446	Great lion, together with your retinue of *dgra bla*s and heroes,
448	You ignite like fire spiritual power, strength, and capacity
447	In our yogi's body, speech, and mind!
449	In the three realms, high [flies] the great banner of [your] glory,
450	In the three worlds, [all-]pervading is the great thunder of [your] renown,
451	Outshining enemies and hostile factors in all directions,
452	Perform the activities of those who are victorious in all directions!
453–454	Thus, in the place where the thunder of the joyful *dgra bla*s and *wer ma*s resounds,

455 Bringing down the great rain of abundance, happiness, joy, and fame,

456 You gather the good omens [announcing] a golden age,

458 When, in one-pointed concentration, we appoint you to protect us as the heroic *dgra bla*

457 Through a ritual such as this upon which we have focussed our mind,

460 You must uplift, and never let fall, the great banner

459 Of joy that accomplishes all that is desired, just as wished.

461 *samaya*

This supplication and offering was written down according to the circumstances within three years of the fifteenth *rab byung* (*rab tshes*): 1877-78 (*dbang phyug*), 1879-80 (*myos ldan*), 1880-81 (*rnam gnon*), as it arose in the mind of the *wer ma* bSe ru ’od ldan dkar po. On account of having brought it to thorough completion on the eighteenth day of the *sa ga* month of the iron dragon year,[169] may the cause and conditions that glorify the teaching of the victorious one as the pinnacle of conditioned existence become excellent!

[169] May 27th 1880.

3.13 Mi pham, Scroll about the profound and secret oral tradition of bSe ru ’od ldan dkar po (Text 58)

3.13.1 Introduction to texts 58, 59, and 60

The following three texts are about *pra*, a mirror-divination related to Gesar in the form of sNang srid kun gsal (‘the one who completely illuminates all that appears and exists’). According to some sources, *pra* or *pra sa na pa ta* is of Indian origin (from *prasenā*, ‘clear light’ or *pratisenā*) and would have been initiated by Padmasambhava, but according to other sources, similar Bon rituals were already practised in Tibet prior to the arrival of Padmasambhava in Tibet.[170] The use of the term *pra phab pa* for *pratisenā* is nonetheless attested in Kālacakra and Cakrasaṃvara Tantras where the divination support can be a sword, water, a lamp, or a mirror.[171] Nebesky-Wojkowitz 1998: 462–464 shows the different phases of a Gesar divination in which a child is used to read the signs appearing in the mirror. The following texts are the rituals corresponding to Nebesky-Wojkowitz’s explanations. However, from the secret perspective of the ritual, the mirror symbolizes the primordially pure nature of mind in which appearances and reflections manifest as the power of the mirror to reflect.

3.13.2 Edition

1 [684]།བསེ་རུ་འོད་ལྡན་དཀར་པོའི་ཟབ་གསང་སྙན་བརྒྱུད་ཤོག་དྲིལ་མ་བཞུགས་སོ།།

[170] See rGyal/Rino 2008: 54–55 & 225 for a detailed account of the source-texts.
[171] SmithF 2006: 425–431 describes similar Śaiva divination practices. Orofino 1994 studies mirror divination in the Kālacakra literature.

2 བསྔོ།

3 །སྣང་སྟོང་མཉམ་པ་ཆེན་པོའི་དབྱིངས༔

4 གཡུང་དྲུང་འགྱུར་མེད་པ་ཡི༔

5 དོན་དམ་ཐིག་ལེའི་རང་ཉིད་ལས༔

6 རང་བྱུང་ཐུགས་རྗེའི་སྐུ་སྤྲུལ་པ༔

7 གེ་སར་ནོར་བུ་དགྲ་འདུལ་རྩལ༔

8 ཤར་ཕྱོགས་རྨ་རྒྱལ་སྤོ་མཐོའི་རི༔

9 སྙིང་མཁར་མཁའ་སྤྱོད་འཛའ་[685]འོད་གུར༔

10 སྣང་སྲིད་གསལ་བའི་ཕོ་བྲང་ནས༔

11 ཕྱྭ་གཤེན་[172]རྗེ་མཐོང་འཕྲུལ་གྱི་ལྷ༔

12 ཨ་དཀར་འོད་ཀྱི་ཕྲེར་མ་ནི༔

13 ཁྲིའུ་བཙུ་དྲུག་ལང་ཚོས་སྒྲིག༔

14 དཀར་གསལ་དག་པའི་ཞལ་བདྲ་བ༔

15 ཕྱག་གཡས་རིན་ཆེན་སྒྲོན་མེ་ཐོགས༔

16 སྲིད་པ་གསུམ་པོ་ལ་མེར་གསལ༔

17 གཡོན་ན་ར་ཅྭའི་མེ་ལོང་འཛིན༔

18 ལྐོག་གྱུར་མ་ལུས་སྒྲིབ་མེད་འཆར༔

19 དར་དཀར་རལ་ཀ་འཛའ་སྤྲིན་གོས༔

20 མེ་ཏོག་རྒྱས་པའི་སྙིང་ན་འཁྱིངས༔

21 དཀྱིས་ཡུམ་གསང་བའི་ལྷ་མོ་ལྷཱ༔

22 འོད་ལྔ་འཕར་ཞིང་མེ་ལོང་དང༔

23 དགོས་འབྱུང་བུམ་པ་བཟང་པོ་འཛིན༔

24 ཡབ་ལ་བལྷ་ཞིང་ཆགས་པའི་ཚུལ༔

25 འཁོར་དུ་ཀུན་གསལ་ཕྲེར་མ་འབུམ༔

26 རྗོ་རྗེའི་བྲོ་གར་བརྡའ་གླུ་བསྒྲུར༔

27 བདེ་སྟོང་གཟི་འབར་ཡ་ལ་ལ༔

28 སྨན་སྤོས་དྲི་བཟང་ཐུ་ལུ་ལུ༔

29 འཛའ་སྤྲིན་མེ་ཏོག་ཐོ་ལོ་ལོ༔

[172] Xyl: *phyags shen*.

30 སྒྲུབ་པ་པོ་ལ་གདུང་ཞིང་འདུད༔

31 དམ་ཚིག་དབང་གིས་སྤྱན་འདྲེན་ན༔

32 མ་ཐོགས་གནས་འདིར་གཤེགས་སུ་གསོལ༔

33 བདུད་རྩི་ཅན་གྱི་ཞིང་གསུམ་དང༔

34 སྤོས་དཀར་སྦྱར་བའི་དུད་སྤྲིན་འབུལ༔

35 འོ་ཆབ་འབྲས་ཆང་མངར་གསུམ་གྱིས༔

36 སྦྲགས་པའི་རོ་མཆོག་ཞལ་སྐྱེམས་འབུལ༔

37 མི་ཤེས་སྨུན་འཇོམས་མར་མེ་དང༔

38 མདའ་དར་མེ་ལོང་ཕྱེ་མར་ཕུད༔

39 འདོད་ཡོན་དྲུག་གི་མཆོད་པ་འབུལ༔

40 རང་སྣང་སྒྱུ་མར་ཤར་བའི་ལྷ༔

41 ཀུན་གསལ་ཀྱུ་ཀླུའི་རོལ་མོ་ཡིས༔

42 རྡོ་རྗེའི་སྒྲོག་ལ་དམ་བསྒྲེ་ན༔

43 སྔགས་[686]ཀྱི་དམ་ཚིག་གནད་དུ་ལོངས༔

44 ཞེས་ལྷ་ཡི་ཐུགས་ཀར་ཨ་དཀར་པོ་ཟླ་བ་ལྟ་བུ་ལ། སྔགས་ཕྲེང་[173]གིས་བསྐོར་བ་དམིགས་ཏེ།

45 བསྙེ༔

46 ཨ་དཀར་ཕྲེར་མ་ཁོད་དེ་འདུ༔

47 གསལ་ས་ལེ་བྲ་[174]ཕོབ་སྭཱ་ཧཱ༔

48 ཞེས་བཟླས།

49 ཀྱེ།

50 དད་པ་དང་ནི་དམ་ཚིག་གིས༔

51 འབོད་དོ་སྣང་སྲིད་གསལ་བའི་ལྷ༔

52 ནམ་མཁའའི་མཐོངས་ནས་སྤྱན་འདྲེན་ན༔

53 དམ་ལས་མ་འདའ་ད་ཚུར་བྱོན༔

54 རྣལ་འབྱོར་དེད་ཀྱི་དགོས་པ་འདི༔

55 ཕ་ཁྲིད་ལ་མི་དྲི་སུ་ལ་དྲི༔

56 བུ་ང་ལ་མི་གསུང་སུ་ལ་གསུང༔[175]

[173] Xyl: *breng.*
[174] Xyl: *bra.*
[175] Verses 54 & 55 have apparently eight syllables instead of seven.

57 བར་སྣང་འཇའ་དང་འོད་ཀྱིས་གང༔ 58 བརྡའ་དང་རོལ་མོ་ཁྲོ་ལོ་ལོ༔

59 གར་དང་རྣམ་འགྱུར་ཤིགས་སེ་ཤིག༔ 60 ཕོ་རྒྱུད་གཟི་འབར་ཡ་ལ་ལ༔

61 མོ་རྒྱུད་མཛེས་འདུམ་ལྷབས་སེ་ལྷབས༔ 62 བདག་དང་པྲ་རྟེན་འདི་ཉིད་ཀྱི༔

63 ལུས་ངག་ཡིད་ལ་བྱིན་གྱིས་རླབས༔ 64 སྣང་སྲིད་སྒྱུ་མའི་ལྟད་མོ་སྟོན༔

65 ད་ལྟ་ཉིད་དུ་པྲ་ཕོབ་ཅིག༔

66 ཅེས་བསངས་བཏང༔ མདའ་དར་དང་རོལ་མོ་བཅམ་པྲ་རྟེན་མེ་ལོང་སོགས་ལ་བལྟར་བཅུག་གོ༔ ས་མ་ཡ༔ ཞེས་པ་རང་ཕྱིར་མ་འསེ་རུ་འོད་ལྡན་དཀར་པོའི་ཡིད་ལ་འཕྲུལ་ཤར་ལྟར་བྲིས་པ༔ ཤྲཱི་རྒྱུ༔

3.13.3 Translation

1 Scroll about the profound and secret oral tradition of bSe ru ’od ldan dkar po

2 *bswo*

3–6 The body of illusory manifestation (*sku sprul pa*) that is spontaneously occurring (*rang byung*) compassion from the basic space (*dbyings*), the great fundamental sameness (*mnyam pa chen po*) of appearance and emptiness,

The ultimate of eternity (*g.yung drung*) beyond change, the very nature of the innermost sphere (*thig le*),

7 Is Gesar, the Power of the Jewel that subdues the enemies.

8 On the top of the mountain rMa rgyal,[176] in the East,

[176] This refers to the mountain rMa chen spom ra in Eastern Tibet (upper region of the Yellow River). The toponym *rma rgyal* stresses the divine nature of the mountain which is a *gnyan*, Gesar’s protector (see Chayet 2003: 23 and Stein 1959: 124).

9 In a celestial citadel, a dome of rainbow light,

10 The luminescent palace of all that appears and exists,

11 The deity of the supernatural divination of the gShen of Prediction (*phywa gshen*),

12 The *wer ma* of the light of the white A (*a dkar 'od*),[177]

13 With the youthful charm of a sixteen year old boy,

14 Having the appearance of pure crystal, white and luminous,

15 Carries in his right hand a jewel lamp,

16 And brightly illuminates the three states of existence.

17 In his left hand, he holds a mirror of *ratna*,

18 [In which] all that is concealed appears clearly.

19 Dressed with ribbons, ornaments, and rainbow-hued clouds,

20 He majestically stands on a carpet of flowers.

21–23 The five goddesses, [his] delightful secret consorts,

The five lights, moving to and fro,

Hold a mirror and the excellent vase that satisfies all needs,

24 Looking with passion at the father-consort (*yab*).

25 All around, a hundred thousand *wer mas* gleaming like mirrors,[178]

26 Perform *Vajra* songs, gestures, and dances.

27 The blissful heat and shining brilliance is sparkling and sparkling—*a la la*,[179]

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[177] I translated *a dkar 'od* 'light of the white A' and not 'white light of A' because the name of the *wer ma* invoked in these rituals is bSe ru 'od ldan dkar po and not bSe ru 'od dkar can.

[178] *kun gsal* means both 'brilliant' and 'mirror'.

[179] See Stein 1956: 395–399, Helffer 1977: 384-387, Beyer 1992: 147–152, and Bellezza 2005: 189,196–197,229–230,245,266–268,271–272,290–292,359,458–459,469,531–532 regarding re-duplication, echoic words, and onomatopoeic lexemes.

28 Medicinal incense and fragrant scents are wafting and wafting—*thu lu lu*,

29 The flower [rain] of rainbow clouds is falling and falling—*tho lo lo*,

30 As [we] pay homage with devotion to the one who brings the accomplishment,

32 Please come without delay to this place

31 When [we] invoke [you] by means of the sacred pledge.

33–34 We offer the three aromatic plants[180]

And clouds of white incense.

36 We offer the excellent drinks consisting of

35 Milk, water, *chang* made of rice, and the three sweets.

37–39 We offer the lamp that subdues the darkness of ignorance,

The *mda' dar*, the mirror, butter-flour, the select portion of food,

And the present of the six objects of desire.

42 When you merge the sacred bond (*dam bsre*) with the *Vajra* life force

40–41 By means of the melody of the deity that arises as a naturally manifesting illusion,

[Just like] the all-illuminating moon reflected in water,

43 Take the sacred pledge of *mantra* as the crucial point [of your practice].

44 Thus, visualize the *mantra*-garland revolving around the A that is white like the moon at the heart of the deity:

45–47 *bswo a dkar wer ma khyod de 'du gsal sa le bra phob svāhā*[181]

48 Having thus recited, [say]:

[180] See Norbu 1997: 250 where five kinds of aromatic plants are mentioned.

[181] This mantra could be partially translated: "*bswo wer ma* of the white A, incorporate yourself in the surface [of the mirror], manifest clearly, perform the divination *svāhā*."

49 *kye*!

50–51 We invoke the deity by means of the sacred bond and faith.

Luminous deity of all that appears and exists,

52 When we invite you from the open expanse of space,

53 Do not break the sacred pledge, come here right now!

54 For the purpose of carrying out the yoga,

55 [If] we shouldn't ask you, father, who should we ask?

56 [If] you do not speak to us, your children, who will?

57 The intermediate space is full of lights and rainbows,

58 Symbols and melodies are chiming and chiming—*khro lo lo*,

59 Dances and [various] manifestations are whirling and whirling—*shigs se shig*,

60 The shining brilliance of the male protectors is sparkling and sparkling—*a la la*,

61 The beautiful smile of the female protectors is glimmering and glimmering—*lhabs se lhabs*,

62–63 Confer spiritual power

To the body, speech, and mind of the divination support[182] as well as mine!

64 Display the illusory show of all that appears and exists!

65 Perform right now the divination!

66 Having thus offered a *bsangs*, danced with the cymbals and the *mda' dar*, allow the divination support to look into into the mirror, and so on. *samayā.* Thus I have

[182] The divination support (*pra rten*), or medium, is the child in whom the *wer ma* manifests.

written, in the way it suddenly arose in the mind of the *wer ma* ’Se ru ’od ldan dkar po[183]. *īthi rgya*

[183] Mipham spells the *wer ma*’s name *’Se ru* as well as *bSe ru*, which means ‘unicorn’ (see Norbu 1997: 56–58).

3.14 Mi pham, The Clear Jewel Mirror (Text 59)

3.14.1 Edition

1 [686]སྣང་གསལ་ཕྱེར་མའི་བསང་མཆོད་ཀུན་གསལ་ནོར་བུའི་མེ་ལོང་བཞུགས་སོ།

2 མཆོད་རྫས་ཅི་འབྱོར་བྱིན་གྱིས་རླབས་ལ།

3 ཧཱུྃ་ཧྲཱིཿ

4 དབྱིངས་ལས་རང་བྱུང་རིག་པ་ཡེ་ཤེས་སྐུ༔

5 སྣང་སྲིད་ཀུན་གསལ་ཕྱེར་མའི་གསས་མཁར་ན༔

6 སྐུ་རྗེ་དོན་གྲུབ་ནོར་བུ་རྒྱལ་པོ་ནི༔

7 ཨ་དཀར་འོད་ཀྱི་ཕྱེར་མ་འཁོར་དང་བཅས༔

8 བྱ་ཁྱུང་མ་ལ་གདུང་བ་ཇི་བཞིན་དུ༔

9 བརྩེ་བའི་ཐུགས་ཀྱིས་གནས་འདིར་མྱུར་གཤེགས་ [687]།ནས༔

10 ངོ་མཚར་རྟགས་དང་མཚན་མ་དངོས་སུ་སྟོན༔

11 ཕྱི་ནང་གསང་བའི་མཆོད་པའི་དམ་ཚིག་རྫས༔

12 དངོས་འབྱོར་ཡིད་སྤྲུལ་ནམ་མཁའི་ཁྱོན་ཀུན་གང༔

13 རོ་མཉམ་བདེ་ཆེན་ཡེ་ཤེས་བདུད་རྩིའི་སྤྲིན༔

14 དགྱེས་པར་བཞེས་ལ་རྫུ་འཕྲུལ་མཐུ་བསྐྱེད་ནས༔

15 རྒྱུ་རླུང་རིག་པའི་ཁམས་ལ་བདེ་དྲོད་སྤོར༔

16 རྟེན་འབྲེལ་མི་བསླུ་གནད་ཀྱི་འཆར་སྒོ་སྟོན༔

17 སྣང་སྲིད་ཀུན་གསལ་འཕྲུལ་གྱི་སྒོ་མོ་ཕྱེས༔

18 ཡེ་ཤེས་མིག་གཅིག་དྲི་མེད་པའི་དབྱིངས༔

19 ཟང་ཐལ་སྒྲིབ་གཡོགས་བྲལ་བར་འབྱེད་མཛད་ནས༔

20 བསྟན་འགྲོའི་དོན་ཆེན་སྒྲུབ་པའི་མཐུ་ནུས་སྟོབས༔

21 ཐོགས་མེད་ཡིད་བཞིན་འཕེལ་བར་མཛད་དུ་གསོལ༔

22 འཇམ་དཔལ་དཔའ་བོ་ཡེ་ཤེས་སྒྱུ་མའི་གར༔

23 དཔའ་བོ་ཆེན་པོ་བདུད་དཔུང་དགྲ་འདུལ་བ༔

24 ཤེས་རབ་རལ་གྲི་མདའ་གཞུའི་ཕྱག་རྒྱ་ཡིས༔ 25 ཉོན་མོངས་མི་ཤེས་གཡུལ་ངོ་སེལ་མཛད་པ༔

26 སྣང་གསལ་ཕྲེར་མའི་རྒྱལ་པོ་འཁོར་དང་བཅས༔ 27 མཉམ་ཉིད་ངང་ལས་རང་བྱུང་ཐུགས་རྗེའི་རྩལ༔

28 རྣོ་གསལ་འོད་འབར་འཕྲུལ་གྱི་དྲྭ་བ་སྐྱོད༔ 29 མོས་ལྡན་བདག་གི་སྙིང་ལ་ཞུགས་ནས་ཀྱང༔

30 དོན་གཉིས་ཡིད་བཞིན་འགྲུབ་པར་མཛད་དུ་གསོལ༔ 31 ཐུགས་དམ་དུས་ལ་བབས་པོ་ས་མ་ཡ༔

32 ཞེས་མཆོད་པས་སྣང་སྲིད་ཀུན་གྱི་རང་བཞིན་མ་འདྲེས་པར་མཐོང་བའི་མངོན་ཤེས་ཀྱི་རྩལ་ཁ་ཕྱོགས་མེད་དུ་རྒྱས་པར་འགྱུར་རོ། །ཤིང་སྤྲེལ་ཟླའི་༧ ཚེས་༡༠ ལ་ཕྲེར་མ་བསེ་རུ་འོད་ལྡན་དཀར་པོས་བཀྲ་ཤིས་རང་སྣང་འཆི་མེད་འོད་ཀྱི་སྙིང་གུར་འཕྲད་པོ་ནས་བྲིས་པ་བཀྲ་ཤིས། ས་རྦ་མངྒ་ལཾ།

3.14.2 Translation

1 An offering of purification by smoke to the *wer ma sNang* [*srid kun*] *gsal*[184] called "The Clear Jewel Mirror"

2 One empowers the offering substances, whatever one has.

3 *hūṃ hrīḥ*

4 In the body of primordial knowing (*ye shes*), the sheer knowing (*rig pa*) that naturally occurs from basic space,

5 The divine castle of the *wer ma* sNang srid kun gsal ('the one who completely illuminates all that appears and exists'),

6 The lord (*sku rje*), the jewel that accomplishes all purposes, the king,

7 The *wer ma* of the light of the white A, together with his retinue,

8 With tenderness for his children,

9 Having swiftly come to this place out of affectionate compassion,

[184] Lit. 'Mirror of all that appears and exists' or 'The one who completely illuminates all that appears and exists'.

10	Displays in a tangible manner miraculous signs and omens.
11,14	Having joyfully accepted the substances of the sacred pledge, the outer, inner, and secret offerings,
12	That have been prepared and imagined, and that fill the entire space,
13	As well as the clouds of the ambrosia of primordial knowing, the great bliss of the state in which everything is of a single essence,
14	And having produced the power of magic,
15	Increase the blissful heat in the element of sheer knowing related to the water wind,
16	Reveal the vision showing the infallible nature of dependent arising,
17	Open the gate to the magic that makes all that appears and exists totally clear.
18	Having revealed the expanse (*dbyings*) of the faultless single eye of primordial knowing,
19	As the state in which all-pervading clarity is completely unimpeded (*zang thal*), unobscured by any veil,
20–21	Please increase as wished and without any obstruction The power and strength that accomplish great benefits for the teaching and beings.
22	Heroic Gentle glory (’Jam dpal/Mañjuśrī), illusory dance (*gar*) of primordial knowing,
23	Great hero who subdues the enemies, the armies of demons,
25	Who annihilates the attacks of ignorance and afflictions

24 With the symbol of the seal [of primordial knowing] (*phyag rgya*) consisting in the bow, the arrow, and the sword of insight (*shes rab*),

26 sNang [srid kun] gsal, king of the *wer ma*s, together with your retinue,

27 Power of the compassion that naturally arises from the state of fundamental sameness (*mnyam nyid*),

28 Set in motion the phantasmagoria net ([*sgyu*] *'phrul gyi dra ba*) of the lucid divination (*rno* [*thong*])!

29 As you have entered my devoted heart,

30 I supplicate you to accomplish the two kinds of benefit that fulfill all wishes.

31 You are the one within whom the time of the sacred bond has come. *samayā*.

32 Thus, on account of this offering, the power of the clairvoyance (*mngon shes*) that perceives the nature of all that appears and exists as unadulterated will spread beyond directions. This was auspiciously written by the *wer ma* 'Se ru 'od ldan dkar po on the tenth day of the sixth month of the year of the wood-monkey, from the delightful canopy of the auspicious deathless light that appears by itself. *Sarva maṅgalaṃ*.

3.15 Mi pham, Offering to the *wer ma* of the light of the white A (without title—Text 60)

3.15.1 Edition

1 [691]།།ཨོཾ་ཨཱཿ་ཧཱུྃ་ཧྲཱིཿ

2 །ཆོས་ཀུན་རང་བྱུང་ཡེ་ཤེས་ཆེན་པོའི་ངང་།

3 །མཐའ་བྲལ་སྟོང་པ་རིག་པའི་རྩལ་སྣང་ལས།

4 །སྣོད་བཅུད་རྣམ་དག་འོད་ལྔར་འཁྱིལ་བའི་ཀློང་།

5 །ཀུན་གསལ་བདེ་ཆེན་འབར་བའི་གཞལ་ཡས་ན།

6 །རྩ་གསུམ་རྒྱལ་བའི་ཕྲིན་ལས་ཕོ་ཉ་བ།

7 །སེང་ཆེན་ཨ་དཀར་འོད་ཀྱི་ལྦེར་མ་ནི།

8 །དཀར་གསལ་ཤེལ་འདྲ་ཞལ་གཅིག་ཕྱག་གཉིས་པ།

9 །རིན་ཆེན་སྒྲོན་མེ་སྣང་གསལ་མེ་ལོང་འཛིན།

10 །དར་དཀར་གོས་དང་འཇའ་སྤྲིན་མེ་ཏོག་བརྒྱན།

11 །དགྱེས་ཡུམ་རྣམ་ལྔ་མདའ་དར་མེ་ལོང་འཛིན།

12 །འཁོར་དུ་སྣང་སྲིད་གསལ་བའི་ལྦེར་མ་འབུམ།

13 །རྡོ་རྗེའི་གྲོ་གར་བརྡའ་གླུ་སྣ་ཚོགས་བསྒྱུར།

14 །དྲན་པས་སྣང་གསལ་པྲ་ཡི་མཆོག་རྩོལ་བ།

15 །མ་ལུས་འཁོར་དང་བཅས་པའི་རྒྱུད་བསྐུལ་ཆེ།

16 །བྱིན་རླབས་མཐུ་སྟོབས་ནུས་པའི་དཔུང་བསྐྱེད་ནས།

17 །བདེ་སྟོང་ཟང་ཐལ་ཐུགས་ཀྱིས་དགོངས་མཛད་དེ།

18 །དགྱེས་པའི་སྐུ་ཡི་གར་[692]སྟབས་ཤིགས་སེ་ཤིག

19 །བཞད་པའི་གསུང་གི་བརྡ་གླུ་ཀྱཱུ་རུ་རུ།

20 །འཇའ་སྤྲིན་མེ་ཏོག་ཆར་པ་ཐོ་ལོ་ལོ།

21 །བདེ་དྲོད་རིག་པའི་རྩལ་སྣང་ཤིགས་སེ་ཤིག

22 །བདག་ཅག་སྒྲུབ་པ་པོ་ལ་བྱིན་གྱིས་རློབས།

23 །སྙིང་དབུས་མི་ཤིག་འོད་ལྔའི་ཏི་ལ་ཀར།

24 །ཀུན་གསལ་བདེ་ཆེན་ཐུགས་ཀྱི་ཡེ་ཤེས་འོད།

25 །དབྱེར་མེད་མངོན་པར་ཞེས་པའི་མཆོག་དབང་བསྐུར། 26 །སྣང་སྲིད་ཀུན་གསལ་ཕྱེར་མའི་དཀྱིལ་འཁོར་ཀུན།

27 །ནང་ལྟར་ལུས་ཀྱི་རྩལ་རླུང་ཐིག་ལེའི་ཁམས། 28 །གསང་བ་བྱང་ཆུབ་སེམས་སུ་རོ་གཅིག་བས།

29 །བདེ་ཆེན་འདུ་འབྲལ་མེད་པར་དབྱེས་བཞུགས་ནས། 30 །སྣང་སྲིད་ཀུན་གསལ་འཕྲུལ་གྱི་སྒྲོ་མོ་ཕྱེས།

31 །དུས་གསུམ་སྒྲིབ་མེད་མཁྱེན་པའི་སྤྱན་བཟང་སྩོལ། 32 །རྟེན་འབྲེལ་བསླུ་མེད་རིག་པའི་འཆར་སྒོ་སྟོན།

33 །ཧོ་མཐོང་སྣང་གསལ་པྲ་ཡི་དངོས་གྲུབ་སྩོལ། 34 །ས་མ་ཡ་རྒྱཿ དགེའོ།།

3.15.2 Translation

1 *oṃ āḥ hūṃ hriḥ*

2–4 In the vast expanse where the utterly pure five lights gather

From the state of the naturally occuring great primordial knowing [that encompasses] all phenomena, the manifesting power (*rtsal snang*) of sheer knowing and emptiness free from limitations,

In the vessel of the inanimate universe together with its contents,

5 The immeasurable [celestial palace] (*gzhal yas* [*khang*]) of the blazing great bliss that illuminates everything,

6 The messenger of the victorious activity of the three roots,

7 The great lion, the *wer ma* of the light of the white A,

8 White and radiant like crystal, having one face and two hands,

9 Holds a brilliant jewel lamp and a mirror,

10 Adorned with white silk clothes, rainbow clouds, and flowers.

11 The five aspects of [his] delightful consort hold a *mda' dar* and a mirror.

12 Around [them] are the hundred thousand *wer ma*s of sNang srid [kun] gsal (‘the one who completely illuminates all that appears and exists’).

13 Performing various *Vajra* dances, gestures, and songs,

14 They exert themselves in the best of luminous mirror divinations (*pra*) by means of awareness (*dran pa*).

16 Having produced the forces of blessings, power, and strength,

15 When [sNang srid kun gsal’s] continuum together with his complete retinue is invoked,

17 One knows with the mind of the utterly unimpeded state (*zang thal*) that is the [unity of] bliss and emptiness.

18 The dance of the delightful body is whirling and whirling—*shigs se shig*,

19 The symbolic song of the speech filled with laughter is rippling and rippling—*kyu ru ru*,

20 The flower rain of rainbow clouds is falling and falling—*tho lo lo*,

21 The manifesting power (*rtsal snang*) of blissful heat and sheer knowing is whirling and whirling—*shigs se shig*,

22 Confer spiritual power to us *sādhaka*s!

23 In the indestructible innermost sphere (*ti la ka*) of the five lights at the center of our hearts,

24 The light of primordial knowing of the mind, the great bliss that illuminates everything.

25 Is the empowerment of the supreme clairvoyance (*mngon par shes pa*) of the undifferentiated (*dbyer med*).

26 Since the entire *maṇḍala* of the *wer ma* sNang srid kun gsal (‘the one who completely illuminates all that appears and exists’),

27 The sphere of the channels, winds, and seminal essences according to the inner way,

28 Are of a single essence (*ro gcig*) within the awakening mind that is the secret,

29 As [you] happily remain as the great bliss that is beyond union and separation,

30 Please open the gate of the magic of sNang srid kun gsal (‘the one who completely illuminates all that appears and exists’)!

31 Bestow the excellent sight that clearly perceives the three times!

32 Reveal the vision that infallibly cognizes that which is produced in dependence!

33 Bestow the accomplishment of the mirror divination, the illuminating foresight!

34 *samaya rgya.* May it be virtuous!

4 The main semantic fields specific to Gesar rituals

4.1 Indexed glossary of technical terms in the translated texts.

The number after the letter T. refers to the catalog number (see the catalog of primary literature in chapter 2.2), whereas the number after the semicolon refers to the line of the text as edited in the present study, except for the SDG where the number refers to the line number of our edition of this text. [Abbreviations: C., Colophon; SDG, *bSam pa'i don grub ma*; T., Text.]

ki (***ki***)—Seed-syllable or war cry of Gesar. Often found in the war cry *ki ki bswo bswo*—SDG 30,31; T.43: 11; T.85: 42.

klong—Vast expanse—T.45: 8; T.47: 2; T.85: 39; T.85: 259,320; T.60: 4.

rKyang (***bu kha dkar*** or ***rgod***)—Gesar's horse. rKyang bu kha dkar, has a very special status in the epic: he is the omniscient lord of the *'do* horses (see Helffer 1977: 145ff.,411ff. and Tsering 1979: 177 for the differences between *'do* horses and other breeds). He is the son of gods just like Gesar. According to Stein 1959: 535ff. and Tsering 1979: 178ff., rKyang bu kha dkar is a manifestation of the tantric deity Hayagrīva—SDG 76; T.45: 91; T.85: 41,385,434.

sku chas—belongings, equipment, gear [of the *dgra lha*). This includes the armor and weapons of *dgra lha*s, such as the helmet, the armor, shields, lance and banner, sword, bow and arrows, steeds, etc. (see Török 2009: 57–58)—T.47: 15; T.85: 46,435.

sku lha or ***sku bla***—Personal god. This deity is responsible for the good health of the king and protects his body (see Sørensen/Hazod 2005: 277). It is probably originally the *bla* of the king that is embodied in a mountain (see Karmay 2003: 69)—T.44: 10; T.45: 61.

mkha' dbyings—Vast expanse—T.12: 3.

gar—Dance—T.12: 5; T.45: 4,92; T.50: 7,73; T.73: 3; T.85: 37,101,123,260,263, 277; T.58: 26; T.59: 22; T.60: 13,18.

ger mdzo—Gesar's father. The spelling of this name varies considerably as noted by Stein 1959: 184. The first syllable of this name, *ger*, is also written *ge* in the epic which is a Zhangzhung word for demon (see Martin 2010: 59). Ger mdzo is a *gnyan*, a mountain deity that is a *pho lha* and a *sku lha* (see Stein 1959: 184)—T.45: 61 (*gnyen chen sku lha*); T.85: 389 (*pha yab gnyan po*).

god 'dre—The demon of misfortune (see Norbu 1997: 168–170)—T.12: 18.

god sri—The evil spirit of misfortune. The *sri* are spirits responsible for various problems, diseases, and recurrent or sequential deaths in the household (see Sihlé 2002 and Norbu 1997: 168–170)—T.12: 18.

gyod 'dre—The demon of quarrel (see Norbu 1997: 168–170)—T.12: 18.

gyod sri—The evil spirit of quarrel. The *sri* are spirits responsible for various problems, diseases, and recurrent or sequential deaths in the household (see Sihlé 2002 and Norbu 1997: 168–170)—T.12: 18.

dgyes sde—The [four] dGyes sde are *mamo*s (*thugs kyi dgyes sde mo*), 'the one that brings delight to the mind' (see Blondeau 2002: 301)—T.45: 72; T.85: 382.

dgra bla dgu khri dgu 'bum—Nine hundred ninety thousand *dgra bla*s—T.45: 76 *passim*.

sgra bla mched gsum lcam dral—Three brothers *dgra bla*s, brothers and sisters. This expression refers to lcam srid Tha le 'od phram (Gesar’s sister), nu bo Klu sbrul 'od chen or nu bo klu sbrul 'od chung (Gesar’s younger brother), and phu bo Dung khyung dkar po, Gesar’s elder brother (see Hummel 1974)—T.85: 401.

mgron yag dar ma bcu gsum—Thirteen [*cang seng*s] that are ‘experts in covering long distances’. They were probably messengers or riders of the imperial postal service (see Norbu 1997: 56)—T.45: 68; T.85: 398.

rgyal srid sna bdun—The seven royal treasures of a universal monarch—They are the precious wheel (*’khor lo rin po che*), the precious jewel (*nor bu rin po che*), the precious queen (*btsun mo rin po che*), the precious minister (*blon po rin po che*), the precious elephant (*glang po rin po che*), the precious horse (*rta mchog rin po che*), the precious general (*dmag dpon rin po che*)—SDG 20; T.50: 19 (*saptaratna*),40.

dngos bshams—The [offering] substances that have been prepared—SDG 18, T.85: 415.

sngags drug dang phyag rgya drug—The six *mantras* and six *mudras* (see Beyer 1988: 346–351 for a detailed explanation)—SDG 5.

cong sa or ***cang se*(*ngs*)**—Deities of war who might correspond to the messengers of the Tibetan empire (see also Norbu 1997: 56)—T.85: 50.

cong se lam lha gnyan po—Eight powerful deities of the road (*lam lha gnyan po* [*mched brgyad*]) of the *cang seng*s (see Norbu 1997: 56)—T.85: 407.

lcam srid Tha le 'od phram (or in the epic, ***Tha le ’od dkar***)—Gesar’s sister—T.45: 66; T.85: 395.

'ja' 'od—Rainbow light—T.45: 18; T.47: 2; T.50: 47; T.73: 7.

gnyan—The *gnyan*s are the spirits ruling the intermediate space between the *lha*s and *klu*s (see Karmay 1998: 441). “Au niveau populaire, les *lha* sont présentés dans plusieurs triples schémas aussi vagues soient-ils : *lha klu gnyan gsum*, « les *lha*, les *klu* et les *gnyan* » répartis verticalement dans l’espace, les *lha* « en haut » (*sa steng*), les *gnyan* au « médiane » (*sa bla*), les *klu* « en bas ou souterrains » (*sa* ‘*og*).” (Karmay 2003: 69)—SDG 31; T.45: 67,77; T.50: 7; T.85: 362,390.

gnyan stag dmar po—Red gNyan stag, a *dgra lha* accompanying Gesar (see Nebesky 1998: 333)—T.45: 67.

gnyug ma chen po—Original condition—T.73: 4.

thig le—Vital essence, vast edgeless expanse—T.45: 9; T.50: 51,111; T.67: 30; T.73: 4; T.58: 5; T.60: 27.

thug kar—Powerful war deities. For a detailed explanation of their cult and powers, see Norbu 1997: 51ff.—T.85: 50.

dra ma mched dgu—Nine Dra ma brothers. “The drala ‘of Primordial Power’ are the ‘Nine Drama Brothers’ (*drwa ma mched dgu*), deities of the original lineages of existence that the shen Yeshen Wangdzog worshipped with offerings and exhorted to action” (Norbu 1997: 55)—T.85: 399.

drag po—Rudra—T.12: 7; T.85: 310.

dregs pa—Haughty spirits. This is a collective term including various demons and gods, sometimes also grouped according to the eightfold classification found in the case of *lha srin*, although the list differs from the latter (see Pommaret 2008)—T.50: 7,109; T.67: 10; T.85: 27,413,445.

bdud rtsi—ambrosia (*amṛta*), often used in apposition with *gser skyems* as an offering, the ‘drink of immortality’ (see Nebesky 1998: 344)—SDG 21; T. 45: 23;

T. 50: 4,7,9,36,47,64,98,121,124; T.67: 11; T.85: 105,112,144,200,273,442: T.58: 33; T.59: 13.

bdud bzhi—The four demons. According to Norbu 1997: 271, n.31.: "The 'four demons' (*bdud bzhi*) represent the four hindrances to spiritual realization. They are the demon of the passions (*nyon mongs pa'i bdud*), the demon of the physical body (*phung po'i bdud*), the demon of the lord of death (*'chi bdag gi bdud*), and the demon of the son of the deities (*lha'i bu'i bdud*)." In fact *phung po'i bdud* should be translated as 'the demon of the aggregates' since *phung po* cannot be reduced to the physical body. See also Bethlenfalvy 2003: 36b.—SDG 92; T.85: 72.

mda' dar—The ritual arrow used in long-life practices—T.50: 7; T.58: 38,66; T.60: 11.

'dod yon rnam lnga—The five sorts of desirable objects which please the senses (*'dod yon rnam lnga/pañcakāmaguṇa*). They are the mirror (*me long/adarśa*), the lute (*pi vang* [?]/*vina*), the incense burner (*spos snod/dhūpa*), the fruit (*shing tog/phala*), (see Farkas & Szabó 2002: 148 which refers to the *mchod pa snga lnga* but does not list the fifth item, silk)—SDG 19.

[***rDo rje***] ***Zu le sman***—One of the twelve *bstan ma* belonging to the sub-group of the *sman mo chen mo*, g.Yu yi dril bu, residing in Jo mo g.yu ri gnas mchog. Her secret name is *rdo rje* (*dril bu*) *zugs legs ma* or *zu le sman*, she is in some lists of the *bstan ma*s known as rDo rje g.yu sgron ma (see Nebesky 1998: 183–190)—T.43: 32.

rdo rje legs pa—rDo rje legs pa, a local powerful Bon deity tamed by Padmasambhava who appointed him as a protector of *Buddhadharma* (see

Hummel 1993: 79–85 for parallels between rDo rje legs pa as a blacksmith and Gesar in the epic)—T.50: 7; T.85: 384.

(***lha srin***) ***sde brgyad***—The eight classes of gods and demons. They are listed as *lha*, *klu*, *lha min*, *mi'am ci*, *gnod sbyin*, *mkha' lding*, *chos skyong* and *dri za* according to gNubs chen sangs rgyas ye shes. There are, however, various classifications of these eight classes of beings, such as *lha*, *bdud*, *bstan*, *rgyal po*, *gnod sbyin*, *ma mo*, *the'u rang*, *klu*. For a detailed account of these, see Bethlenfalvy 2003: 29b, Blondeau 2008, Nebesky 1975, and Pommaret 2002. Some of these beings can be benevolent like the Greek *daimôn*[185]—SDG 59; T.50: 7; T.67: 10; T.85: 26,313.

nam mkha' mdzod—The Sky Treasury, usually mentioned in reference to *mantra*, *mudra*, or *samādhi* (see *sngags drug dang phyag rgya drug*)—T.43: 5; T.44: 4; T.45: 30.

nu bo klu sbrul 'od chen or ***nu bo klu sbrul 'od chung***—(Gesar's) younger brother Klu sbrul 'od chen/chung—T.45: 64; T.85: 391.

(***ma***) ***ne ne gnam sman dkar mo***—(Gesar's) aunt (or mother according to Nebesky 1998: 200), gNam sman dkar mo. She is a *sman mo* that resides in the sky—T.45: 65.

sna 'dren gsum brgya—The three hundred commanders—SDG 12.

snang srid ma mo—sNang srid Ma mos—For a detailed explanation of the rNying ma cosmological myths in relation to the *Ma mo*s, see Blondeau 2002—T.85: 394.

[185] Cf. Stietencron 1983: 375: "Es ist bekannt, daß bei den Griechen, von denen wir das Wort [Dämon] übernommen haben, der negativ abwertende Charakter, der sich im heutigen Sprachgebrauch ausdrückt, nicht sein einziger Aspekt, ja nicht einmal sein wichtigster war. Das Wort wurde ambivalent für fördernde und schädliche Mächte verwendet und, wie Renate Schlesier deutlich aufzeigt, noch bei Euripides mehrfach synonym mit *theos* (Gott) gebraucht."

pad+ma thod phreng—Padma thod phreng (‘Lotus skull-garland’, one of Guru Rinpoche’s names)—T.43: 7; T.50: 3,10,72.

pad+mā kā ra—Padmākāra, one of Guru Rinpoche’s names—T.43: 2; T.44:2; T.45: 3.

bla—Spirit. Bellezza explains it thus: “*Bla* is the animating principle or force that permits one to be aware of oneself and the external environment. It emanates from both the *sems* and *yid*.”[186]

dpa' thus or ***dpa’ thul*** *or* ***dpa’ brtul***—Knight. Helffer translates it into French as ‘brave’, *yang thul* as ‘très brave’ and *zhe thul* as ‘hyper-brave’ (see Helffer 1977: 532; cf. Stein 1956: 51 and Tsering 1979: 180ff. for the names of these knights)—T.45: 69.

dpa' bo sum cu—Thirty knights. *dpa’ bo* means *dpa’ thur* or *dpa’ thus* in this case and refers to the thirty knights accompanying Gesar (cf. Karmay: 1998: 468 & 496). For their iconographic representations, see the *Thangkha* picturing Gesar and his thirty *dpa’ thul* or *dpa’ thur* at the beginning of Stein 1959—SDG 11,24.

phu bo dung khyung dkar po—(Gesar’s) elder brother, Dung khyung dkar po—T.45: 63

phu nu—Brotherhood (‘brother’ being used figuratively here). “The term *phu nu* occurs frequently in the episode of ’Khrung gling—when giving accounts of the society—with the meaning of ‘kinsman’, but, as Gling expands, different tribes appear and become an integrated part of Gling society. The term *phu nu* then covers the new members of the alliance. It brings together both sides: filiation and alliance.” (Karmay 1998: 500). An absolute solidarity is expected to reign within

[186] Bellezza 2008: 363.

the *phu nu*. Gesar's thirty knights constitute the original *phu nu*. Regarding this term and its importance in the Gesar epics, see Karmay 1998: 472ff.—T.43: 39; T.26: 4; T.27 in C.; T.28 in C.

phya dmu gtsug gsum dgra bla—*dGra bla*s of the Phya, dMu, and gTsug that are primordial deities who have 'arranged' the world in ancient Tibetan myths of creation. From these three kinds of deities originated three lineages of human beings (see Stein 1985: 104–107)—T. 45: 73.

phywa—Good fortune. Originally, *phywa* referred to local deities representing ancestral Bon gods that created the world. However, the modern meaning of *phywa* is connected with prosperity, power, and luck (see Helffer 1977: 534, Pommaret 1994: 660, and Norbu 1997: 63–65 who explains in details the difference between *phywa* and *g.yang*.)—SDG 102; T.44: 24; T.85: 207,225; T.58: 11.

dbang po'i me tog—The flower of the senses is a wrathful offering of the five human organs (heart, eyes, tongue, nose, ears) that are torn out and presented in a skull-cup (see Beer 2003: 216–217)—T.50: 33; T.85: 332.

'byung po—Malevolent spirits—T.50: 82,130.

mi bu gdung drug dgra bla—*dGra bla*s of the six original Tibetan clans—T.45: 74.

ma sang spun dgu—The nine *ma sang* brothers. "In the red annals, Kunga Dorje reports the story that the first to rule the Tibetan people, after they were born from the union of the monkey Bodhisattva and the rock ogress, were the nine Masang Brothers. Sumpa K'enpo refers to this passage and glosses the nine brothers as Nöjin, Dü, Sinpo, Lu, Tsen, Lha, Mu, Dre, and Gongpo. These nine 'unclean

ones' were the native spirits as well as the first rulers of Tibet . . . Many attempts were made to classify the bewildering profusion of this native pantheon. The more or less official Buddhist scheme is a list of 'eight classes of gods and ogres,' which compares in many ways with the more archaic list of the nine Masang Brothers given above." (Beyer 1988: 293–294. See also Stein 1972: 193)—T.50: 7.

mig dmar chen po—The chief of the nine *ma sang* brothers, the great warlord Mig dmar. In the cantos studied in Helffer 1977: 39,251,269, there are three occurrences of the formulaic phrase: 'sgyu mkhas Kha che mig dmar', 'the great magician Red eye from Kashmir'—T.50: 7; T.85: 383.

dmu zhag—*garuḍa* in Zhangzhung language (see Martin 2010: 174b)—T.85: 202.

rma g.yang—The capacity for an individual to experience good fortune, auspiciousness, and prosperity (see Bellezza 2005: 387 n.170)—T.85: 203.

sman—T.45: 72; T.50: 7; T.67: 9.

sman btsun rdo rje g.yu sgron ma—sMan btsun rdo rje g.yu sgron ma is one of and the chief-deity of the twelve *bstan ma*s; she is a *sman mo* (see Nebesky 1998: 181–201)—T.50: 7.

gtsang rigs dpal mgon bdun cu—Seventy glorious protectors gTsang rigs, usually found as 'the seventy-five protectors'. These deities include the deities of the ten directions, planetary deities, *mahādeva*s, deities of the continents, etc. (see rGya mtsho 1991: 58)—T.45: 78.

gtsug na rin chen—King of the nāgas (klu rgyal) who is Gesar's grandfather. gTsug na is a former Bon deity (see Cuevas 2003: 239 n.8, Karmay 1998: 489)—T.45: 62.

rtsal—Power (of *rig pa*)—T.43: 9; T.85: 45; T.47: 4; T.50: 3,110; T.67: 5; T.85: 326; T.85: 386; T.58: 7; T.59: 27,32 (see also *rtsal snang*, *rig rtsal*).

rtsal snang—The manifesting power [of sheer knowing (*rig pa*)]—T.12: 4; T.50: 49; T.60: 3,21.

tshangs pa lha yi me tog—Flower of the God Brahma, the name Tshangs pa lha yi me tog is an epithet of king Khri srong lde'u btsan—T.45: 84.

tshe ring mched lnga—Five sisters of longevity. The *tshe ring mched lga* are important protectors in the rNying ma tradition (see Bethlenfalvy 2003: 32b, Nebesky 1998: 188)–191, Schicklgruber 1992: 729—SDG 60.

mtsho skyes (***rdo rje***)—Lake-born vajra, one of Guru Rinpoche's names—T.43: 47; T.45: 83; T.85: 17.

rdzas brgyad—The eight auspicious substances, *bkra shis rdzas brgyad*, which differs from *bkra shis rtags brgyad*. The *bkra shis rdzas brgyad* are the mirror (*me long*), bezoar (*gi wang*), curd (*zho*), wood-apple fruit (*shing tog bel ba*), *panicum dactylon* grass (*rtsa dur ba*), right-coiling conch shell (*dung dkar g.yas khyil*), vermilion powder (*li khri*), white mustard seed (*yungs dkar*) (see Farkas & Szabó 2002: 137)—SDG 19, T.50: 19 (*aṣṭamaṅgalaṃ dravyaṃ*).

rdzu 'phrul—Magical manifestation, magic—T.43: 15; T.45: 14,96,112; T.67: 24; T.85: 365,397,434; T.59: 14.

wer ma sum brgya drug cu—Three hundred and sixty *wer ma*s. The *wer ma*s are powerful Bon war deities appearing to subjugate demons, obstacles, and hindrances (see Norbu 1997: 54–55)—T.45: 75 *passim*.

zhe thus khra glag spyang gsum—The three valiant ones (*zhe thus*), falcon, eagle, and wolf, are Gesar's bodyguards (see Stein 1956: 51 and Tsering 1979: 162. Cf. *dpa thul*)—T.45: 71.

gzhi bdag—The spirits owning the land, a kind of *genius loci*. See Bethlenfalvy 2003: 40: "It is not easy to differentiate between the sadak and the sidak (*gzhi dag*), who are the guards of a narrower, more exactly circumscribed area, cliff, pass or marsh."(see also Karmay 1998: 442ff..)—SDG 9,61,68; T.45: 79.

bzhad—Laughter—T.43: 39; T.47: 21; T.67: 27; T.85: 261.

zang thal—all-pervasive and unimpeded—T.45: 26; T.60: 17.

zo dor—Local deities—T.45: 80.

e—War cry 'e'—T.43: 33.

yang thus dam pa'i mi bdun—Seven beings that are the noble braves (see *dpa thul*)—T.45: 70.

yul lha—Local gods. "A *yul* is therefore quite similar to the now outdated connotation of the French word 'pays', meaning not the country but the region of origin. . . . One of the most important and well-known roles of the yul lha is the protection of his or her territory and its well-being and fertility. This includes not only human beings but also cattle and the whole landscape, and implies a strong notion of ownership." (Pommaret 2004: 41–51; cf. Schicklgruber 1998)—SDG 9; T.45: 80.

ye shes—Primordial knowing—SDG 48; T.44: 12; T.45: 4; T.50: 50,132,156; T.67: 11; T.85: 81,92,95,131,177,372,415,424,432; T.59: 4,13,18,22; T.60: 2,24.

yon mchod—Patrons and *bla ma*s (see Ruegg 1991)—SDG 16,26,99, T.36 in C.

g.yang—Prosperity, in the sense of the principle or capacity to obtain that which is positive in terms of wealth, luck, etc.—SDG 76,101,102; T.43: 45; T44: 24; T.45: 118; T.50: 46,78; T.73: 3; T.85: 54,93,106,114,200,201,202,203, 207,209,239,243.

rab 'byams—Infinitely pervading—T.12: 4; T.50: 30; T.85: 145,227,367.

rig stong—[The unity of] sheer knowing and emptiness—T.12: 3; T.73: 4.

rig rtsal—The power of sheer knowing (*rig pa*)—T.12: 5; T.47: 26,31; T.50: 49.

rig rtsal gar—The dancing power of sheer knowing—T.12: 5.

rol pa—Play or playful manifestation [of sheer knowing (*rig pa*)]—T.50: 6,50; T.85: 16,325,365.

sa bdag—Lord of the earth. See Bethlenfalvy 2003: 40a:"The Sadak is the owner and lord of a place or an area of land"—SDG 61.

srin (***po***)—"The *Srin po* are cannibal demons corresponding to the *Rākṣasa* of the Indian tradition." (Norbu 1997: 253, n.11)—SDG 59,87; T.50: 6,130; T.85: 36,307,308.

srog—Life-force—T.50: 53,82,109; T.85: 25,27,31,35,311,325; T.58: 42.

gser skyems* or *skyems—Golden drink, *gser skyems*, is built on the basis of a synecdoche. Norbu 1997: 250, n.46 explains the term in the following way: "Libation offerings (usually of *chang* and tea) are called *gser skyems* lit. 'golden beverages', possibly because of the ancient custom of serving drinks to an important person in a cup in which a piece of gold was mounted." See also

Nebesky 1998: 401: "Most of the ceremonies performed in honour of the *dharmapāla*s include also the offering of *gser skyems* or 'gold beverage'. The *gser skyems* consists of Tibetan beer (*chang*) mixed with grain. . . . An oral tradition claims that the term 'gold beverage' has been derived from the habit of an ancient Tibetan king who, when drinking beer, always used to lay a few gold nuggets on the bottom of his cup. The ritual instructions for offering a *gser skyems* are as follows: 'At a purified place offer the mountain of food for the gods, freshly-brewed bear (sic) (*chang phud*), the first-gathered fruit of the harvest (*lo phud*), various flowers, healing juices (*rtsi sman*), the three sweet things (*mngar gsum*), various kinds of meat, different medicines, various sorts of corn, silks, and different kinds of food.' A special kind of *gser skyems* offered in ceremonies of black magic is the 'blood *gser skyems*' (*khrag gi gser skyems*). It consists of a mixture of the blood of a hen, sheep, or yak with grain". For example of such rituals, cf. Nebesky 1998: 211, 376, 378, 463, 473, 485 and Norbu 1997: 176—SDG 4,21; T.43:3,24; T.44:3; T.45:3,23; T.58: 36; T.85: 6,11,288,337,377, 420,442.

gsur—Burnt offerings—T.43: 3; T.50: 34; T.85: 331.

bsangs rdzas—Substances for the purification by means of smoke—According to Norbu 1997: 109,110,250, n.37: "The five aromatic plants (*bdud rtsi can gyi shing lnga*) used in the *bsang* fumigation rites are *shug pa* (*sabina tibetica*, a type of cypress), *sur kar* (*ledum palustre*, a type of rhododendron), *stag pa* (birch), *spen dkar* (*potentilla leucophylla*) and *nya sbrid* (a mountain shrub)." Juniper is also used for *bsang*, along with various other aromatic plants, cf. Karmay 1998: 380ff.—SDG 4.

swo or ***bswo***—Cry to invoke Gesar. Often found in conjunction with *ki* as in Gesar's war cry *ki ki bswo bswo*—SDG 30; T.43: 11; T.85: 42; T.85: 428.

he—Sound of Gesar's laughter—T.43: 39,41.

he ru ka—Heruka—T.12: 8; T.85: 2;

rlung rta—Luck, auspiciousness, good fortune (see Karmay 1993a). Norbu 1997: 69 elucidates this term in the following way: ". . . It [*rlung rta* or *klung rta*] seems to refer to the transmutation of every thing that depends on five elements from negative to positive, from good to bad, from misfortune to good fortune, from baleful portents to auspicious signs, from poverty to prosperity, and it implies that this should ensue with the greatest speed." See also Karmay 1993a, for iconographic aspects of the Gesar *rlung rta* flags. The orthography of this term vary: *rlung rta*, *klung rta*, and *slung rta*.

lha chen tshangs pa dkar po—Sita Brahmā, Gesar's celestial father. This god was the personal deity of Srong bstan sgam po. As a *sku lha*, he was responsible for the health of the king's body and bore the sound-stone (*bla rdo*) of the king (see Sørensen/Hazod 2005: 277–278)—T.45: 60.

lhun grub—spontaneous presence, or spontaneously present—SDG 111; T.43: 47; T.45: 9,120; T.50: 52; T.85: 98.

a ne dgung sman rgyal mo—Gesar's Aunt [gNam] dgung sman rGyal mo—T.85: 393.

o rgyan—Land of Oḍḍiyāna (probably the valley of Swat in northwestern Kashmir)—T.43: 3,42; T.47: 7; T.50: 7.

4.2 Categorising technical vocabulary into semantic fields

Although semantic fields should not be distinguished in opposition to each other, categorizing the technical vocabulary mentioned above into main groups leads us to identify the following significant areas of research specific to the Gesar practices:

- Gesar's names, symbolic characteristics, and retinue, e.g. *sman btsun rdo rje g.yu sgron ma*, *rdo rje legs pa*
- ritual 'mechanics':
    - offerings of the ritual, e.g. *dbang po'i me tog*
    - binding oaths and pledges, e.g. *dam bsre*
- magic and transformation, such as:
    - increasing life-force, luck, vitality, prosperity, e.g. *g.yang*, *phwya*
    - invoking and controlling gods and demons, e.g. *srin po*, *ma mo*, *klu*
- Tibetan empire
    - references to royal symbols and historical figures, e.g. Srong btsan sgam po, Khri srong lde btsan
    - feudal 'oath culture', e.g. *gser skyems*
- rDzogs chen, e.g. *rig pa*, *rig rtsal*, *rol pa*, *zang thal*
- Pre-Buddhist culture, e.g. *wer ma*

5 From the Gesar epic to the cult of Gesar

5.1 An historical and philological overview

5.1.1 The epic and its different versions

A complete original recension of all the chapters constituting what has been called ‘the epic’ remains unknown, if it ever existed.[187] As suggested by Chatterji 1981: xvi—xvii, the *corpus gesaricus* can be divided into four main groups:

(1) Songs, e.g. Helffer 1977 & 1982;[188]

(2) Short stories composed in prose and verse, e.g. Francke 1902. “An average episode in manuscript contains 5000 to 10,000 lines of verse (50 to 100 songs) linked by a spoken narration” (Samuel 1996: 359);

(3) Long narrative works in prose and verse recited over extended periods of time (several days or weeks), e.g. David-Néel and Lama Yongden’s account of the epic;

(4) Vast works similar to the Indian Purāṇas, e.g. *Epic* 1979–1984 in 31 volumes.

These Gesar oral and written narratives at the basis of the epic have circulated throughout Central and East Asia; they have been found in China,[189] Russia, Nepal, Bhutan, India, Pakistan, and Mongolia. The stories are told or written in various languages: Tibetan, Mongolian, Monguor, Turkic, Kalmuck,

[187] See Stein 1959: 4.
[188] More than 120 cantos have been recorded by Gesar researchers in China (Unesco 2009).
[189] Among the following ethnic groups: Tibetan, Mongolian, Han, Monguor, Yugur, Monba, Lhoba, Nahki, Purmi, Bai.

Buriat, Khalsa, Tuvan, Chinese, Balti, Burshaski and Lepcha.[190] The earliest manuscript goes back to the 14th century, whilst the earliest xylograph is a Mongolian version of the epic published in Beijing in 1716 (translated into German by Schmidt in 1839). More than 80 melodies are used to sing the epic, and beyond the vast corpus of literature, the oral tradition of the epic has been preserved throughout the centuries as Gesar chronicles are still sung today by bards. Indeed, the Gesar epic presents the unique feature of being a work still in progress as new chapters are added to earlier ones.[191] Moreover, the scope of the epic remains a matter of ongoing research, as additional chapters are identified by academics, e.g. *The Chinese Land of Gesar* found in Yunnan (Bäcker 1986). Since the enormous task of listing all available sources of the epic would be in itself a research project, the following short list of the main versions of the epic (including oral/written materials) indicates something of the vastness of the epic:[192]

- Amdo (Hermanns 1965 & Stein 1990)
- Eastern Buriat (Hangalov 1969)
- Western Buriat (Imogenov 1995)
- Khams (Stein 1956)
- Ladhakh (Francke 1900 & 1902, Hermanns 1991, Gosh 1997)
- Mongolia (Schmidt 1925, originally published in 1839, Heissig)
- the Monguor ethnic group (Schröder 1980).

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[190] See Stein 1979: 1.

[191] See *Kha Gling* and *dMyal Gling* in NorbuJ 1971 for examples of chapters added in the 18th or 19th centuries, or even more recently, *'Jar gling g.yul 'gyed*, "an episode of Gesar set in Phyi-gling 'Jar, probably Hitler's Germany"—Karmay 1993b: 245–246, written by the eighth Khams sprul.

[192] As noted by Stein, "Il fallait bien se limiter cette fois sous peine de fatiguer le lecteur par une quantité énorme de matériaux" (Stein 1959: VII—VIII).

Regarding the main sources of the epic, Stein provides a list of available xylographs and manuscripts that should be augmented with the ‘discoveries’ of previously unknown chapters during the past forty years.[193] Needless to say, this task lies beyond the scope of the present study.

The structure of the epic is based on the following storyline as summarized by Geoffrey Samuel with regards to the Eastern Tibetan version. The context is that of a troubled time, as social cohesion desintegrates and external threats become so acute that the very survival of the country is at risk:

> (1) Lha gling ("The Gods and Gling"). The people of the land of Gling . . . appeal to the gods for help against the demons who are troubling their land. The gods agree to send one of their number to be born on earth to rescue Gling from the four great demon kings (of the North Country, Hor, Mon and 'Jang). Padmasambhava visits the underwater land of the nāgas to obtain a nāga princess who will be Gesar's mother.[194]
>
> (4) 'Khrungs gling ("The Birth"). Gesar is born on earth as the son of the nāga princess and Seng blon, a chief of the tribes of Gling. His wicked uncle, Khro thung, attempts to kill him, but is unsuccessful.
>
> (8) rTa rgyugs ("The Horse-Race"). Gesar tricks his wicked uncle Khro thung into arranging a horse-race, the winner to become ruler of

[193] See Stein 1959: 45–105, cf. Tsering 1982, for new editions.

[194] Gesar has two families: the first one is celestial since he is a god from ‘above’ (*lha*) at the beginning of the epic, the second one is terrestrial as he is born on earth as a god from the intermediary space (*gnyan*) whose father is a mountain-god and mother a *nāga* following Padmasambhava’s request.

Gling and husband to 'Brug mo, daughter of the chief of sKya lo. Gesar wins the race, ascends the throne and marries 'Brug mo.

(10) bDud 'dul ("Defeating the Demon-King of the North"). Another wife of Gesar's, Me bza 'Bum skyid, is abducted by Klu btsan, the demon king of the North and the first of Gesar 's four great enemies. With the aid of Me bza' and of Klu btsari's sister, the female warrior A stag lha mo, Gesar kills Klu btsan, and the people of the demon-realm become converts to Buddhism and allies of Gling. However, Me bza' drugs Gesar so that he forgets his mission, and he remains with her in the demon-realm of the North.

(11) Hor gling g.yul 'gyed ("The War of Hor and Gling"). Meanwhile the three demon-kings of Hor, led by Gur dkar, overcome Gling and abduct 'Brug mo, who becomes the mother of Gur dkar's child. Gesar is eventually aroused from his drugged state, returns to Gling and leads a successful campaign to defeat Hor, which becomes an ally of Gling.

(13, 14) 'Jang gling g.yul 'gyed ("The War of 'Jang and Gling"); Mon gling g.yul 'gyed ("The War of Mon and Gling"). These are the two further demon-king episodes, in which King Sa tham of the 'Jang (a people identified with the Naxi of present-day Yunnan) and King Shing khri of Mon are defeated, and their peoples become allies of Gling.

> (18) Nag po rgya gling kyi le'u ("The China Episode"). Gesar goes on a (peaceful) visit to China, where he wins the hand of a Chinese princess through his wisdom and magical ability.
>
> (106) dMyal gling ("Hell and Gling"). Gesar goes to the underworld to rescue his mother . . . After Gesar's return, he declares his mission at an end and departs to the realm of the gods.[195]

From a purely historical perspective, a few questions about the origin of the epic have fascinated Tibetologists for decades:

> Was there a person called Gling Gesar? Where is Gling? What is the particular time of origin of the hero story? Who is the author?[196]

As we have seen, no author or Ur-text could be identified, and the very question of whether there ever was an identifiable author at the inception of the epic remains open. It is, however, possible to identify an ‘original’ core of the epic by analyzing the episodes across the various versions available. According to Samuel, *Lha gling*, *’Khrung gling*, *rTa rgyugs*, *bDud ’dul*, *Hor gling*, and China episodes are found in most versions. This *proto-epic* dates back at least to the latter part of the 16th century, and could be possibly considerably older.[197] As evidenced by the geographical and cultural elements found in the text, the epic would have been composed in North-Eastern Tibet. No mention of the epic could, however, be found before 1500. Around that time, a cycle of legends entitled *rLangs Po ti bse ru* was written to exalt the rLangs dynasty and the king of Tibet

[195] Samuel 1996: 359–360. The numbers are based on the classification of the episodes established by Wang Yinuan. The Eastern Tibetan versions are based on a greater number of episodes than the Ladakhi version which is oral.
[196] Li 2001: 317.
[197] See Stein 1979: 11 & Samuel 1992: 714–715.

Byang chub rgyal mtshan of Phag mo gru (1302–1364). Some parts of the *rLangs po ti bse ru* could be even older (ca.1400) and the main heroes' names as well as major elements of the Gesar epic are mentioned in this work. Moreover, the name Gesar is also found in *gter ma*s of the 14th century (1347), *bKa' thang sde lnga*, *rGyal po bka' thang*, and *Blon po bka' thang*.[198] From the perspective of its main stylistic and narrative elements, a *terminus post quem* for the epic in its prosimetric form would be the late period of the Empire (ca. 800–850 CE). Indeed, the earliest prosimetric chronicles in the Tibetan literature date back to this period (e.g. the biographies of Tibetan kings, see Yang 2001: 299–301). If Gesar's conquests of foreign lands echo those of the Tibetan Empire, the logical *terminus a quo* would be around the 9th century at the earliest. As for the name Gesar, 'Gesar of Phrom' appears in the *gter ma*s mentioned above and Stein shows that this name or title corresponding to the Greek Kaisar for the Roman Caesar could have found its way to Eastern Tibet through several countries such as Khotan where the proper noun Kheysara had been in use as early as the 8th century. The name or title Gesar could therefore have been theoretically in use in East Tibet during the 11th century.[199] On the basis of the *rLangs po ti bse ru*, scholars such as Kaschewsky, Tsering, and Damdinsüren have suggested that the historical Gesar could be dated to the 10th-11th century.[200]

In terms of the name of Gesar's country, Gling as a principality in North-Eastern Tibet already existed at the end of the Yuan Dynasty (13th century) whereas the toponym 'Gling' in Amdo has been used since the 8th century.[201]

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[198] Regarding early traces of the Gesar epic in the Tibetan literature, see Stein 1979: 11–20.
[199] See Stein 1959: 107–314 & 1978: 140–142, Tsering 1979.
[200] See Tsering 1979: 166–167, Samuel 1992: 715, Li 2001: 327.
[201] See Stein 1959: 197–236.

5.1.2 From the epic to *bsangs mchod* rituals

There is a mention of Khrom Gesar in a Bon ritual to attract *g.yang*.[202] This text is ascribed to the Bon master Bru ston born in 1242. The deities invoked in this ritual belong to the archaic pantheon of Bon deities. According to the Bon tradition, this ritual would date back to the pre-imperial period. It is worth noting that its style and its structure are quite similar to some of the Gesar rituals composed seven hundred years later. This can be easily explained by the common use of formulaic phrases that have been repeated or borrowed across the centuries. Even poetic formulations typical of the Gesar epic and rituals, such as verbal onomatopoeic reduplications and trisyllabic echoic words, are also found in different stanzas of this ritual, e.g. *lhangs se lhang*, *ldems se ldems*, *mer re re*, *si li li*, *tse re re*, *di ri ri*, *kyi li li*.[203]

Apart from this (possibly) early trace of Gesar in a Bon ritual, the earliest practice texts related to Gesar are *gsol mchod* 'prayers'/'supplications' and *bsangs mchod* 'offering of purification by means of smoke'. We can trace back the development of these ritualized practices to the epic, which is, as noted by Stein, of a religious character.[204] The recitation of the narrative by a bard (*sgrung pa*) must be done at special times, such as winter, and is expected to have positive effects in terms of success regarding war or hunting, as it provokes the descent (*'bab pa*) of the *dgra bla*, Gesar. In some ethnic groups of Central Asia and Tibet,

[202] See Bellezza 2005: 456–462, the verse "The hero *g.yang* of the Khrom ge-sar king" is found p.462.
[203] More research across the Bon vast corpus of rituals would be necessary to assess the authenticity of this verse.
[204] See Stein 1959: 318–323,335–342,400 n.2; Helffer 1977: 543.

bards are considered to be shamans inspired by and directly connected with the deities of the epic. [205] The descent of the god gives to the bard the character of a medium who, in trance, becomes the support for the deity (*sku rten pa*). The prayers (*gsol mchod*) are part and parcel of the recitation which is constituted of five independent parts: prelude, prayers, introduction, main body, conclusion.[206] Prayers made by participants during the recitation, just like the offerings of smoke, mirror Gesar's practices in the epic, in which he himself propitiates his protectors and repeatedly offers them *bsangs*. Such prayers probably date back to the origin of the epic itself, since Gesar was considered to be a divine being from the beginning. The *bsangs* to Gesar were probably performed as early as the prayers. Heissig and Stein confirms the fact that *bsangs* rituals were already performed around 1600. At that time, Gesar had already been accepted as a protector of the Manchu Dynasty.[207] The earliest Gesar *bsangs* are in fact birch bark manuscripts found in the ruins of Harbuhyn by H. Perlee and E.W. Sawchunow in 1970. These manuscripts were dated back to a period covering the second part of the 16th century up to 1639. Another manuscript, *Blama erdeni geser uqaɣulqu erdeni-yin surɣal* (1614), was examined by Heissig who concluded that Gesar was already considered as a deity protecting from diseases

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[205] Horwitz 1993: 40 defines a shaman in the following way: "A shaman is someone who changes his or her state of consciousness at will, in order to journey to another reality, a 'non-ordinary reality', the world of the spirits. There she meets with her spirit helpers to ask for help, power, or knowledge for herself and/or others. Mission accomplished, the shaman journeys back to ordinary reality where she uses or dispenses the newly gained knowledge and/or power." In the Tibetan context (see Samuel 2005: 116ff.), although the shamanic level of the practice is also based on the help of spirits, or demons (in the sense of *daimon*), the realities (ordinary and non-ordinary) are not as strictly separated as in Horwitz's definition. As an aside note, it is worth mentioning that Bon cannot be conflated with shamanic practices, although shamanic elements are also present in Bon. One has to be cautious in this respect to avoid any gross generalizations and oversimplications often implied by the use of the term 'shamanism' (see Bjerken 2004).

[206] See Yang 2001: 303–305.

[207] See Stein 1979: 11.

in the 17th century.[208] The full emergence of Gesar as a protector in the 18th century seems to result from the Manchu policy of merging ‘lamaist’ and Chinese religious ideas. Gesar became, at that time, identified with Kuan ti, the Chinese Taoist god of war, the Mongolian great Khan, Dayisun tngri.[209] As a consequence of this, Kuan ti oracle and Geser Khan merged and Gesar divination practices found their way into Tibet, probably through the Chinese traders living there. According to Samuel, most Gesar temples in Tibet were associated with the Manchu cult of this god of war.[210]

5.1.3 The *ris med* movement and the inception of Gesar practices

The list of the authors who have composed at least one work related to Gesar is like a “Who’s Who” of the Khams 19th century *ris med* movement: ’Jam mgon Kong sprul, ’Jam dbyangs mkhyen brtse’i dbang po, mDo mkhyen brtse, mChog ’gyur gling pa, Nyag bla padma bdud ’dul, ’Ju Mi pham rgya mtsho, and gTer ston bSod rgyal, among others.[211] The homogeneity of this group is striking: all of them were rDzogs chen adepts and knowledgeable in the Gesar epic, which

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[208] Regarding the Mongolian Gesar *bsangs* rituals, see Rintchen 1958, Tucci/Heissig 1970, Heissig 1978 & 2002. Unfortunately, I have not yet read Rintchen’s articles at the time of writing and have therefore solely relied on Heissig’s documents.
[209] See Tucci/Heissig 1970: 408–410. There were, for example, some Gesar/Kuan ti temples in Tibet in 1748 (see Stein 1959: 137).
[210] See Samuel 2005: 181. Tsering mentions that Gesar temples were frequent in China. As was done for other protectors, arms were offered to Gesar in Tibetan temples and Mipham’s texts would be found there as well (see Tsering 1979: 168–169). Stein asserts that there were Kuan ti temples in every place where Chinese had settled (see Stein 1959: 114).
[211] I have not included Lha rigs ye shes rol pa rtsal in this list as I do not have enough biographical information about him at the time of writing this thesis.

is apparent throughout their Gesar practice texts;[212] all of them were sympathetic to Bon;[213] all of them were from Eastern (Khams) or North-Eastern Tibet (mGo log);[214] all of them lived during the 19th century.[215] Moreover, ’Jam dbyangs mkhyen brtse’i dbang po and ’Ju Mipham, probably the most influential persons in the inception of the Gesar cult, were connected to Gesar’s clan (i.e. sMug po) through their maternal lineage. If we try to date the catalogued rituals on the basis of their colophons, we obtain the following table:

Date	**Author**	**Text #[216]**
Three possible dates: 1748/49,	Lha rigs bde chen ye shes rol pa rtsal	1

[212] In fact, most Eastern recensions of the epic bear the marks of the rDzogs chen teachings as some of them have been edited by lamas of the lineage, or even discovered as *gter ma*s, e.g. Rig ’dzin drag rtsal rdo rje’s re-discovery in mGo log of Chos kyi dbang phyug’s *dMyal gling* narrating Gesar’s journey to Yama’s hells (see Kapstein 2007: 359–362 & NorbuJ 1971). Stein notes that the lamas supervising the edition of the gLing tshang xylographs were ’Jam dbyangs mkhyen brtse’i dbang po, mChog ’gyur gling pa,’Ju Mi pham rgya mtsho, A ’dzom ’brug pa, and gTer ston bSod rgyal (see Stein 1979: 13). For a detailed account of the editing process in which mKhyen brtse’i dbang po and Mipham were involved, see Stein 1956: 8–14. In addition, according to Stein, the fifth Dalai-Lama, a rDzogs chen practitioner in his own right, knew the epic quite well (see Stein 1959: 519).

[213] This appears clearly in our translations of ’Jam mgon Kong sprul and’Ju Mi pham’s works (see for example expressions like *phywa gshen* in T.58: 11; *g.yung drung* in T.58: 4; ‘support of Buddhists and Bon pos’ as a vocative for Gesar in T.85: 32). It seems that the relations between Bon and Buddhist monasteries in Khams were generally good, even in the case of a former Bon monastery such as rDzong gsar with Ris spun (see TseringT 2002). The openness of the *ris med* movement to pre-Buddhist influences helps us better understand the essentially syncretic nature of what has come to be widely termed ‘Tibetan Buddhism’. For an account of the controversy related to the inclusion of Bon texts in the Rin chen gter mdzod, see Blondeau 1988.

[214] The cult of Gesar is extremely popular in mGo log. The reason for this could have been the Manchu syncretic merging of Gesar with Kuan ti that resulted in stressing the warrior character of Gesar. Many lamas of the *ris med* movement were from mGo log or spent some time there. The first rDo grub chen was from mGo log like his main disciple mDo mkhyen brtse (see Thondup 1999: 137,179). He spent six years in Amdo teaching Tibetans and Mongols (see Thondup 1999: 155). mDo mkhyen brtse, on his part, spent several years in mGo log after he left his monastery to become a layman. He also travelled across Tibet, China, and Mongolia for three years (see Barron 2005: 398). As for Mipham, he spent some months in mGo log when he was about seventeen years old on account of the troubles in Nyag rong (see Dorje/Kapstein 1991: 869).

[215] Samuel mentions a text about Gesar as a *nor lha* ‘wealth god’, called *sTag gzig nor ’gyed*, possibly written in the 17th century by Padma rig ’dzin that I have not found at the time of writing (see Samuel 1992: 718). For detailed biographies of the *ris med* masters, see Dorje/Kapstein 1991, Thondup 1999, and Barron 2005.

[216] The number refers to the text as listed in the catalog of primary literature above (see chapter 2.2).

1808/09, 1868/69		
1827/28[217]	rDo mkhyen brtse ye shes rdo rje (1800-1859?)	18
1827/28	Khams sprul lnga pa (1781-1847)	5
1844-45	Khams sprul lnga pa (1781-1847)	7
1853/54	rDo mkhyen brtse ye shes rdo rje (1800-1859?)	20
1853/54	mChog gyur gling pa (1829-1870)	29
1853/54	mChog gyur gling pa (1829-1870)	31
1853/54	mChog gyur gling pa (1829-1870)	32
1859/60	rDo mkhyen brtse ye shes rdo rje (1800-1859?)	8
1859	Mi pham rnam rgyal (1846-1912)	91
1865	Mi pham rnam rgyal (1846-1912)	63
1867/68	rDo mkhyen brtse ye shes rdo rje (1800-1859?)	13
1867/68	mChog gyur gling pa (1829-1870)	23
1867/68	mChog gyur gling pa (1829-1870)	27
1867/68	mChog gyur gling pa (1829-1870)	28
1870	Mi pham rnam rgyal (1846-1912)	88
1873	Mi pham rnam rgyal (1846-1912)	66
1873	Mi pham rnam rgyal (1846-1912)	92
1874	Mi pham rnam rgyal (1846-1912)	50
1875	Mi pham rnam rgyal (1846-1912)	48
1875	Mi pham rnam rgyal (1846-1912)	78
1875	Mi pham rnam rgyal (1846-1912)	80

[217] The years 1839/40 & 1852/53 are also possible according to the colophon but Tulku Thondup mentions that "In 1825, accompanied by his sister and others, he went to Ma Valley and discovered the treasures of Ling." (Thondup 1999: 192).

1876	Mi pham rnam rgyal (1846-1912)	54
1876	Mi pham rnam rgyal (1846-1912)	55
1877	Mi pham rnam rgyal (1846-1912)	77
1877-80	Mi pham rnam rgyal (1846-1912)	85
1880	Mi pham rnam rgyal (1846-1912)	82
1884	Mi pham rnam rgyal (1846-1912)	59
1884	Mi pham rnam rgyal (1846-1912)	72
1885	Mi pham rnam rgyal (1846-1912)	76
1887	Mi pham rnam rgyal (1846-1912)	47
1887	Mi pham rnam rgyal (1846-1912)	49
1887	Mi pham rnam rgyal (1846-1912)	52
1895	Mi pham rnam rgyal (1846-1912)	84
1896	Mi pham rnam rgyal (1846-1912)	69
1896	Mi pham rnam rgyal (1846-1912)	71
1896	Mi pham rnam rgyal (1846-1912)	79
1896	Mi pham rnam rgyal (1846-1912)	87
1902	Mi pham rnam rgyal (1846-1912)	53
1905	Mi pham rnam rgyal (1846-1912)	61

A cursory examination of the catalog of early Gesar texts before Mipham reveals that most of these works are *bsangs mchod* and *gsol mchod* such as those of Khams sprul lnga pa sgrub brgyud nyi ma (see T.5–7), which is to be expected since the cult of Gesar originates in the epic where these practices are performed by Gesar himself. A new kind of text, however, appears in this list: *sādhana*s of

Gesar as a yidam, or Gesar empowerment rituals. Among the former, we find texts like Lha rigs bde chen ye shes rol pa rtsal's *Gesar rdo rje tshe'i rgyal po'i gzhung dang man ngag gi skor bdud rtsi' bum bzang* (T.1), rDo mkhyen brtse ye shes rdo rje's *dNgos grub rol mtsho* (T.8), *Gesar skyes bu'i sgrub thabs yid bzhin dbang rgyal* (T.14), or mChog gyur gling pa's *Gesar skyes bu don 'grub kyi sgrub thabs grub gnyis dpyid ster las bzhi lhun grub* (T.23). An example of the latter is mChog gyur gling pa's *Dag snang Gesar skyes bu don 'grub kyi dbang chog phrin las kun khyab* (T.24).

Not only do these works represent textual innovations compared to the traditional Gesar *bsangs*, but they also herald a major shift in the cult of Gesar. Indeed, from their point of view, the epic hero is no longer merely a protector that one propitiates with offerings but also a yidam in his own right whose *sādhana* one can practice to attain awakening. If one further examines works of this period, one cannot help noticing that most of them are either *gter ma*s 'treasure texts' (e.g. Lha rigs bde chen ye shes rol pa rtsal's T.1, or rDo mkhyen brtse ye shes rdo rje's T.8, T.9, T.16, T.17) or *dag snang* 'pure vision' (e.g. mChog gyur gling pa's T.23, T.24[218]). Some of rDo mkhyen brtse ye shes rdo rje's works such as T.8, T.9, T.16, and T.17 are even called (*dus mtha'i*) *gter smyon* 'crazy treasure texts (of the end of time)'. The fact that some Gesar rituals appeared as *gter ma*s 'discovered' by *gter ston*s seems to be the logical consequence of the typically Tibetan tantric or cultural phenomena such as the *lha pa*/*dpa' bo* 'spirit-medium' or *'bab sgrung* 'inspired Gesar singer', all of which are associated with the epic.[219] In a Mongolian text examined by Heissig, *Blama erdeni geser uqaɣulqu*

[218] See Doctor 2005: 97.
[219] See Samuel 2005: 118–119.

erdeni-yin surɣal, Gesar meets the Dalai Lama, just like he meets Lha rigs ye shes rol pa rtsal, the *gter ston* face to face.[220]

Expressed in a colloquial way, it appears that, with Mipham, Gesar rituals 'go turbo'. A quick look at Mipham's works related to Gesar shows that they include a vast array of different texts pertaining to both mundane and ultimate goals: *gsol mchod*/*gsol 'debs* (supplication and/or offerings), *bsangs mchod* (smoke offering), *sādhana*s, *guru yoga*s, *bskang gsol* (ritual of fulfillment of pledges and supplications), *lcag sgrub* (!),[221] *g.yang sgrub* (ritual accomplishing *g.yang*), *pra chog* (ritual of divination), *rlung rta* (ritual to raise *rlung rta*), *dgra 'dul* (ritual to subjugate the enemy), *nor sgrub* (ritual to accomplish wealth), *phud mchod* (offering of *phud*), *snying thig* (heart-essence practice text), *man ngag* (pith instruction), *dbang sdud* (ritual to magnetize), *yo bcos* (ritual to restore harmony), *srog gtad* (ritual of life force transmission). According to Stein, Mipham also composed the *libretto* of the ceremonial dance (*'cham*) of Gesar that was performed every year in rDzogs chen monastery on the eleventh moon.[222]

The vastness of Mipham's Gesar cycle has led Phuntsho to make the following remark:

> Mipham seems to have regarded Gesar to have lived as a quasi-human figure and believed that Gesar and his entourage are now divine spirits who are guardians of Buddha's teachings (*dharmapāla*, *chos skyong*). Mipham not only adopted Gesar as his private protector (*srung ma*), or *dgra lha* as he usually referred to him, but also introduced the practice

[220] See Heissig 1978: 127–129.
[221] Ritual for the fabrication of a magical whip that grants all wishes.
[222] See Stein 1959: 336.

> of worshipping Gesar as a guru and chosen deity (*iṣṭadevatā*, yidam). Many of his followers today continue the tradition of worshipping Gesar as a *dgra lha*, who protects them from obstruction on their path to Buddhahood.[223]

As we have seen, Mipham did not in fact introduce the practice of Gesar as a yidam as assumed by Phuntsho, however, it seems correct to state that he definitely established the practice of Gesar as a fully-fledged system, appearing to be almost self-sufficient, particularly on account of his reliance upon the firm ground represented by the immense corpus of rDzogs chen teachings. Just like he did with the pre-Buddhist *gto* magic rituals of Bon and Chinese origin, Mipham seems to have had the intention of establishing within Buddhism—as it was practised in his own spiritual tradition—a great number of Gesar practices that were probably in use in North-Eastern Tibet.[224]

Two questions about Mipham's enterprise arise at this stage: **(1)** Are there specific reasons why Mipham embarked on this project apart from his devotion for Gesar? **(2)** How did Mipham reconcile the cult of Gesar as an emanation of Avalokiteśvara with other important aspects of his own spiritual path, such as the practice of his yidam Mañjuśrī?

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[223] Phuntsho 2007: 196. An anecdote told by Stein shows that, according to the tradition, Mipham had a very special connection with Gesar. As Mipham was practicing before thangkas and representations of Gesar, they became animated and some of Gesar's warriors stepped out of the pictures to walk around. As they eventually stepped back into the images, it was clear that something had indeed happened since their weapons, on the thangkas, were not where they were before the incident (see Stein 1959: 336).

[224] In Lin's study about Mipham's *gto* rituals, it appears clearly that formulaic phrases are used to anchor non-Buddhist practices to *Buddhadharma* (see Lin 2005a and also Cuevas 2010 for a detailed account of Mipham's *Las sna tshogs pa'i sngags kyi be'u 'bum*).

***Ad* (1)**

In an introduction to his translation of the Gesar epic, Stein studies the colophons of the chapters in the edition supervised by Mipham.[225] This fascinating account shows the nature of the editing process of the epic in connection with religious practice or, better formulated, as religious practice. Having had the occasion to work previously on Mipham's formulation of the two realities in the context of Madhyamaka, and knowing the prominent role played by 'Jam dbyangs mkhyen brtse'i dbang po in Mipham's philosophy as he directly asked Mipham to write commentaries for their tradition and lineage, I could not help being astonished by Stein's explanation that 'Jam dbyangs mkhyen brtse'i dbang po was at the origin of this editing work of the Gesar epic as he exhorted the king of Derge, 'Chi med grupa'i sde, to support this enterprise, probably as a donor. According to Stein, 'Jam dbyangs mkhyen brtse'i dbang po was a descendant of the sMug po clan, Gesar's original clan. It appears nonetheless that Mipham technically and practically provided the scholarly and spiritual support to the monk responsible for the editing work, 'Gyur med thub bstan. Just as in the case of Madhyamaka, it seems that 'Jam dbyangs mkhyen brtse'i dbang po provided the vision and the inspiration whilst Mipham supplied the 'technical follow-up'. In the absence of further research, the question is, and unfortunately, remains, what was 'Jam dbyangs mkhyen brtse'i dbang po's role in Mipham's systematization of Gesar practices?

[225] See Stein 1956, introduction.

***Ad* (2)**

Although it is well-known that Gesar—as a manifestation of Padmasambhava *qua nirmāṇakāya*, Avalokiteśvara qua *saṃbhogakāya*, and Amitābha qua *dharmakāya*—belongs to the padma family,[226] in two works written by Mipham, Gesar is identified with Mañjuśrī (e.g. T.67: 2; T.59: 22), or more precisely, the nature of Gesar is equated with Mipham's personal deity. Gene Smith noted the parallel between the cults of Mañjuśrī and Gesar in relation to the Manchu political strategy of deliberately merging religious practices from Tibet, Mongolia, and China.[227] Here again, Mipham seems to be intent on providing a coherent and fully systematized spiritual approach for his tradition, not only with regards to theory and philosophy, but also in the more practical context of Vajrayāna. Were the effects of the Manchu imperial policy so successful in Eastern Tibet that Mipham found it necessary to integrate the disparate Kuan ti rituals about divination, wealth or power into a single system in line with the highest teachings of his tradition (i.e. *rdzogs chen*)?

5.2 Ancient and modern socio-political factors in the arising of the Gesar cult

Karmay describes the society of the epic as being very close to that of Khams and Amdo.[228] Gling culture is based on nomadic pastoralism. This is a polygamous clan society of patrilineal descent where endogamy is prevalent and

[226] See Stein 1959: 509.
[227] The Manchu emperor was considered to be an emanation of Mañjuśrī as were many other powerful Sa skya pa, dGe lugs pa, and *ris med* figures. China also was associated with Mañjuśrī (see Smith 2001: 267–268).
[228] See also Helffer 1977: 519–562.

exogamy occasional. [229] If we look at the the *ris med* Gesar rituals in relation to the Gesar epic, three main themes stand out: the nostalgia for the Tibetan Empire, the volatile situation of 19th century Khams, and the importance of magic as a social phenomenon.

5.2.1 The nostalgia for the Tibetan Empire

The Gesar practice texts translated above are full of references to the Tibetan Empire, like echoes of longing for Tibet's long gone golden age. There is, especially in the rNying ma milieu, an element of 'spiritual nostalgia' for the time when Padmasambhava was still in Tibet, converting demons, and imparting the most profound instructions. The Gesar rituals, however, use these references not only to arouse inspiration in devotees but also to confirm that Gesar is the equal of the *btsan po*s, the emperors of Tibet, and that he, in fact, is himself a *btsan po*:

- The cultural setting of the epic and the rituals is that of ancient Tibet. The types of armor and arms clearly refer to ancient times.[230] This is a world of fierce warriors mounted on horses and constantly on the move.[231] Gesar's court just like that of the *btsan po*s is mobile.[232] The ancient oath culture binding the oath-takers together in life and death is all-pervading in the epic, just as it was at the time of the Empire.[233] Oath-taking did not have only a religious connotation engaging the oath-taker's life. The whole social and political structure was dependent on it

[229] See Karmay 1998: 472–501.
[230] See LaRocca 2006.
[231] Regarding hippology, see Blondeau 1972 & Maurer 2001. For comparisons with the context of the Gesar epic, see Helffer 1977.
[232] See Stein 1972: 118.
[233] See Walter 2009: 10–13,174–186 and Stein 1972: 132–133.

during the imperial time, as were, for example, treaty negotiations with China. The exercise of imperial rule was impossible in practice without oaths as the 'glue' holding the empire together.[234] Likewise, the Gesar rituals were not based on the anthropological ritual concept of scapegoat but on the principle of reciprocity. The oath that is constantly referred to in these texts binds both sides—the practitioner and Gesar, with both sides contractually, legally, and spiritually bound by their pledge. As noted by Walter, Padmasambhava used these oath-taking rites extensively to impose a new order onto an environment already structured on this very basis, as did the fifth Dalai Lama who was considered to be the emanation of Avalokiteśvara and incarnation of Srong btsan sgam po. The cup rites used to consecrate the oath were widespread across India and China at the time of the Empire. The *gser skyems* (offering of a libation) found in Gesar rituals originates from a later period, but *skyems* as a drink (without the addition of gold pulver or nuggets) was often associated with oath-taking at the imperial court.[235]

- Gesar's private guard, consisting of the *phu nu*, the thirty braves, mirrors the emperor's *comitatus*. This group of warrior traditionally shared the fate of the emperor; they would protect and serve him to their death. They were closer to him than his own relatives.[236] This personal guard would accompany the emperor to heaven after death and join him in his celestial court. Walter explains,

> The btsan-po was foremost a military leader, and most likely even a sort of Berserker. This is implicit in both the etymology of the title

[234] This metaphor is found in Walter 2009: 11,174,181. See the annotated bibliography for an account of Walter's contribution to the history of the Tibetan Empire.
[235] See Walter 2009: 204.
[236] "The original *comitatus* was drawn from six clans whose leaders allied with Gnam Ri slon Mtshan" (Walter 2009: 28) In T.45: 74, 'Jam mgon Kong sprul calls Gesar "sGra bla of the six human clans".

> and the principal function as war-leader of a tribal confederation with his comitatus. He had to lead in war by example, at least in the early period of the Empire. . . . The Tang historical records mention btsan-pos leading troops into battle and dying there. . . . "Wildness" was also the basis for a fundamental division in Tibetan society. Members of the armed forces were subsumed under the term *rgod*, indicating the unleashed "wildness" of the forces under their leader. Non-military population, on the other hand, were literally the "tame" (*g.yung*), i.e. subservient and even fearful of the *rgod*. . . . This description of the warrior element is reminiscent of the Berserker-style warrior behavior of many early Indo-European peoples. As is often the case in Tibetan categories, these terms found their way into religion, specifically in methods for the pacification of spirits.[237]

One could add that this resonates with the 'raw approach' of rDzogs chen or crazy primordial knowing (*ye shes 'chol ba*) of masters such as mDo mkhyen brtse or Chogyam Trungpa, among others, who both re-discovered Gesar *gter ma*s.[238] In this system of fearless 'crazy' warriors, *lha*-ness, the characteristic of

[237] Walter 2009: 59 n.50.

[238] For an account of *smyon pa*s, see Stein 1959: 490493. Since rDzogs chen together with Gesar almost came to be the popular religion of mGo log as noted by Kornman, I cannot resist quoting—from Kornman1997—J.F. Rock's account of what a 'wild' mGo log pa told him. This is somehow evocative of the 'berserker mindset' of the Empire's warriors: "You cannot compare us Go-log with other people. You obey the laws of strangers, the laws of the Dalai-Lama, of China, and of any of you petty chiefs. You are afraid of everyone; to escape punishment you obey everyone. And the result is that you are afraid of everything. And not only you, but your fathers and grandfathers were the same. We Go-log, on the other hand, have from time immemorial obeyed none but our own laws, none but our own convictions. A Go-log is born with the knowledge of his freedom, and with his mother's milk imbibes some acquaintance with his laws. They have never been altered. Almost in his mother's womb he learns to handle arms. His forebears were warriors—they were brave fearless men, even as we today are their worthy descendants. To the advice of a stranger we will not hearken, nor will we obey naught but the voice of our conscience with which each Go-log enters the world. This is why we have ever been free as now, and are slaves of none—neither

nobility, was connected with heroic death in service to the emperor.[239] Walter cogently shows the values making this system viable:

> As we say, 'What was their motivation?' *Immortality* as a warrior, of course, but not only as found through the bard's arresting lyric. There was a more direct religious motivation: That glorious death in battle was a way *home*.[240]

In the epic, Gesar is allowed to 'go home', to the world of celestial beings, once his mission of pacification of the demons threatening Gling is achieved.

- Besides, that Gesar is associated with Avalokiteśvara is well-known.[241] Srong btsan sgam po was also considered to be an emanation of Avalokiteśvara, just like the Dalai Lamas. Avalokiteśvara indeed became in the course of time Tibet's principal deity although Khri srong de'u btsan initially promoted the cult of Vairocana. As a direct consequence of this process of identifying, the ruler with a deity, the political and institutional environment of the political ruler of Tibet *qua* deity became a full-fledged *maṇḍala*. In this sense, Gesar is the divine and dharmic heir of the Empire: he represents the only source of legitimate political power. In a move somewhat mirroring the Qing policy with regard to this matter, the current interest in Gesar by the Chinese authorities and the temptation to make him a pan-Chinese figure seem to indicate that this political dimension of Gesar

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Bogdokhan nor of the Dalai Lama. Our tribe is the most respected and mighty in Tibet, and we rightly look down with contempt on both Chinaman and Tibetan." (Kornman 1997b: 78).

[239] Families were ennobled after relatives of three different generations had been killed in battle (see Hazod 1991: 205).

[240] Walter 2009: 120.

[241] See Uray 2008: 433–447 for Gesar, and Walter 2009: 96 regarding the cult of Avalokiteśvara in the Empire. Besides, in the Gling version of the epic, Gesar's main consort, Brug mo, is an emanation of Tārā.

has not escaped their attention in a cultural context where the emperor traditionally is the ‘son of heaven’.

- Hence, Gesar’s descent from the realms of the gods is evocative of the way the *btsan po* arrived in Tibet as well as the claim to political legitimacy of the Chinese emperor himself, ‘the son of heaven’. As summed up by Hazod,

> Die Herkunft der tibetischen Könige ist eine Herkunft von den Göttern des Himmels.[242]

The genealogical origin of the Tibetan emperors is considered to be divine.[243] gNya’ khri btsan po was called the Lord of dMu (*dmu yi dbang po*). He descended from dMu heaven by means of the dMu rope (*dmu thag*), which he also used to return to it at the end of his time on earth, just like Gesar returned to his celestial family at the end of his life in Gling. The clans of Gling and of the conquered countries around Gling supported Gesar in a way reminiscent of the relation between the *btsan po*s and the Tibetan noble clans.[244] The parallels are striking.

- Gesar is, moreover, called by Mipham the *sku bla* ‘personal protector/god’ of the emperor in the following verse: “Personal god (*sku lha*) of the activity displayed by Khri srong de’u btsan for the happiness of Tibet and Khams” (T.44: 10). Srong btsan sgam po’s *sku lha* was responsible for the health of the king’s body and bore the sound-stone (*bla rdo*) of the king.[245] It seems that Walter’s cogent interpretation of the *sku bla* as beings who, originally both human and

[242] Hazod 1991: 193ff.
[243] Besides Hazod 1991, see also Walter 2009: 18–19.
[244] See Walter 2009: 24–25.
[245] See Sørensen/Hazod 2005: 277–278.

divine, were in charge the emperor's affairs could apply to the above-mentioned verse. The *sku* refers here to the body of the king but in a sense that is much vaster than his physical presence. It also means 'the extension of the Imperium' (Walter 2009: 93). The *sku bla* would have been the group of nobles (of divine nature) in charge of the government of the Empire.[246] The *sku bla*, as a collective term, therefore directly represents the capacity of the emperor to act. The power and force inherent in this concept probably became idealized and mythified in the course of time, becoming the personal god of the emperor. This semantic evolution can be further explained by the allophones *bla*/*lha* and by the bivalent nature of beings who are considered to be simultaneously human and divine.

- Finally, Gesar is directly presented as a *btsan po* by Mipham who calls him 'Flower of the God Brahma' (*tshangs pa lha yi me tog* in T.45: 84), which is an epithet of king Khri srong lde'u btsan.[247] Moreover, Gesar's celestial father is Sita Brāhma, the *sku bla* of Srong btsan sgam po (T.45: 60).

5.2.2 The volatile situation of 19th century Eastern Tibet

As a disputed region at the edge of Tibet and China, Khams has gone through a few difficult times since the beginning of the 18th century. The center of the Ris-med movement was the kigdom of sDe dge, in Khams.[248] At the time when Gesar rituals became systematized by Mipham, the house of sDe dge was

[246] See Walter 2009: 97ff.
[247] Likewise, in Tsering 2003: 108 verse 123 (Tibetan),114 (German trs.), the author calls Gesar the 'second Khri srong' (*khri srong gnyis pa*). This association is also made in the Tibetan chronicle gDung rabs me long (17th century) and in the history of the rLangs clan, the *rLangs po ti bse ru* (see Tsering 1979: 163–165).
[248] Stein gives some historical elements regarding the kingdom of sDe dge in Stein 1959: 220ff.

collapsing and its kingdom disintegrating. Gene Smith shows how the ruling family became divided at the end of the 18th century as a result of sectarian hatred between supporters of the rNying ma and Sa skya schools.[249] Traditionally, the first son of the family became the king while the second would be the abbot of the state Sa skya pa monastery.[250] Problems occured when the rNying ma school attracted the devoted support of some members of the sDe dge house. This was, however, soon followed by the rebellion led by mGon po rNam gyal of Nyag rong, an adjacent province. This event gave the dGe lug pa-controlled central Tibetan government a reason for sending troops to Khams, which once again tilted the balance of power towards another school, the dGe lugs pas. At that time, Mipham was about 17 years old, and he had to stay for a few months in mGo log, away from the Nyag rong chief's invasion of sDe dge.

During the post-war period, in the 1870s, as the situation was still unstable, 'Jam dbyangs mkhyen brtse'i dbang po and later 'Ju Mi pham rgya mtsho had to take responsibility for many of the temporal affairs of the kingdom since they were much respected by all schools and people in power. Gene Smith describes the political situation of Khams at that time as 'extraordinarily complicated' (Smith 2001: 249). Indeed, in addition to the religious divisions, there were many other reasons why the kingdom was disintegrating. Thargyal shows how the social structure of the kingdom was undermined by a lack of manpower and the absence of a monetary system, which prevented any evolution of the social interactions between the king, the nobility, non-noble leaders, and taxpayers or dependents.[251]

[249] See Smith 2001: 24.
[250] See Thargyal 2007: 47ff.
[251] See Thargyal 2007: 37ff.

A number of estates started operating as independent mini-kingdoms taking advantage of the weakness of the central government of sDe dge:

> In other words, in Dege there were state appointees who were under the supervision of the monarch through the cabinet ministers. So long as the central political apparatus was efficacious and intact everything functioned bureaucratically, but when the centre could no longer maintain this a tendency towards centrifugal process took place in Dege.[252]

The state of affairs became increasingly unstable, with all states and regions around sDe dge also being in extremely volatile political situations (e.g. mGo log, Nyag rong, and later Ba tang). Khams was an aggregation of about twenty-five states, kingdoms, and unruled areas. Border clashes and other occasional skirmishes could potentially involve either the Tibetan central government or the Chinese authorities. Rebels against the laws of sDe dge could easily find sanctuaries in neighbouring regions such as mGo log where they were welcomed and protected. The Qing empire tried to control the local nexus of power in Khams by granting titles, although its actual influence was in fact limited. Some officials and troops had, however, been posted in Khams since 1748, which, as one can easily guess, contributed to further complicating this situation, the control of which went well beyond what the house of sDe dge could handle. On the economic front, Han merchants were also present in Khams in significant

[252] Thargyal 2007: 53.

numbers because the main interest from the bordering Chinese provinces was above all to keep the tea and salt trade going.[253]

As the internal cohesion of the kingdom began to crumble, and many political, social, and religious institutions were actively competing against each other instead of collaborating, the monasteries *de facto* became the nexus of economic and social interactions on a magnitude that could not be ignored. This pattern was not something new in Tibetan history. The military expansion of the Tibetan Empire had compelled Khri srong lde btsan to increasingly rely on the *sangha* as official representatives of the Empire ten centuries earlier.[254] This institutional emergence of the *sangha* provided the Tibetan emperors with 'a professional class of *literati*' that was necessary to rule the empire. The empire collapsed, and the monasteries remained the only institutions educating the administrators any form of government would need to run the country. A good illustration of this is how 'Jam mgon Kong sprul became recognized as a *sprul sku* ('reincarnation' of an earlier master). In order to avoid losing a young promising monk to the government of sDe dge in need of a secretary, Si tu Rinpoche decided to recognize 'Jam mgon Kong sprul as a *sprul sku* who was sufficiently connected with his monastery so that 'Jam mgon Kong sprul would need to stay. Not only was there to a certain extent a competition for the best people among monasteries and government offices, but the goals of these powerful institutions were not entirely aligned.

[253] See Coleman 2002.
[254] See Walter 2009: 25.

In this context, the king became a kind of super manager, more so than the warrior *btsan po*s had been. Although sDe dge was occasionally involved in armed clashes with neighboring states, it had no significant military troops of its own, having politically relied on the Mongols and the Sa skya school for more than a century. The ancient feudal and martial culture of oath must have indeed been quite limited:

> Thus, it appears that most of the feudalistic characteristics such as enfeoffment, seigneurial immunities, warriorship, chivalry, dyadic personal relationship, homage, and fealty were absent from Dege.[255]

As if this was not enough, in a cultural context where magic was a source of political power and legitimacy, the nobility of Khams was apparently not endowed with the divine powers of the mythic *btsan po*s.[256]

5.2.3 Magic as the source of all (political) power

Subbotsky proposes the following definition of magic:

> In contrast to physical reality, *magical reality* is based on *magical causation*. At least four types of causal effects can be qualified as truly magical: (1) the direct effect of consciousness over matter, such as affecting or creating physical objects through the effort of will (*mind-over-matter magic*); (2) the sudden acquisition of spontaneity by a nonanimate physical object (*animation magic*); (3) a violation of

[255] Thargyal 2007: 52.
[256] For a description of the *btsan po*s' magic powers, see Stein 972: 61.

> the fundamental laws of object permanence, physical space, and time, such as one physical object inexplicably turning into another physical object in an instant (*nonpermanence magic*); and (4) when certain objects or events affect other objects or events in a nonphysical way, through similarity or contagion (*sympathetic magic*).[257]

Magic can be further divided into mind-over-mind magic (e.g. spells affecting others' minds) and mind-over-matter magic (e.g. spells or rituals affecting physical events in contradiction to fundamental physical laws). If we accept the definition of magic as 'counterphysical supernatural causation' in order to reach material or immaterial goals by means of mind,[258] and if we understand the magical dimension of ritual, then we begin to recognize that magic pervades Tibetan society in the form of its numerous rituals:

> Look around almost anywhere you find yourself in the greater Tibetan cultural world—in Tibet, certainly, but also in Bhutan, Mongolia, and the Nepalese Himalayas—and you see ritual.[259]

Magic activated by means of rituals is all-pervasive in the traditional Tibetan society. At the time of ancient and imperial Tibet until the time when the Gesar rituals were composed, magic was power and power was magic.[260] In a way, magic represents the capacity to change circumstances supernaturally instead

[257] Subbotsky 2010: 5.
[258] See Subbotsky 2010: 4–13.
[259] Cabezón 2010: 1. Cabezón proceeds to detail various rituals one might 'bump' into in the course of a single day in Tibet.
[260] All the most important personalities in the empire were considered to be endowed with magical powers: "Those [seven wise king's] ministers have, in truth, an almost magical (*'phrul*) wisdom and knowledge, enabling them to invent new techniques and win duels of magic and illusion. The king, too, in his capacity as a 'god' is referred to with the same attribute (*'phrul -gyi lha btsan po*)" Stein 1972: 132. Duel of magic seems to have been widespread at that time.

of being controlled by them. In the Tibetan view of everyday reality, human beings are dependent on circumstances in the form of external events or internal phenomena such as emotions or habits to the point of being effectively controlled by them. On the other hand, freedom is dependent upon having the capacity to control one's environment instead of being controlled by it. The most powerful way to achieve this is, by definition, *super*natural causation, namely, magic. Rituals are instruments to unleash this magic. They can have different purposes—relative (e.g. increase wealth), or ultimate (awakening)—but all of them rely on beings or representations that are supernatural from a materialist perspective.[261] Among such rituals, we find rites for protection, exorcisms (e.g. *zlog pa*), purification rites (e.g. *sel*, *bsangs*, *tshan*), ransom rites (e.g. *glud*, *yas*, *bla bslu*, *mdos*[262]), funerary rites, popular rites (e.g. *gto*[263]), apotropaic rites (e.g. *klung rta*[264]), tantric practices such as *sādhana*s and *guru yoga*s, rites for prosperity (e.g. *g.yang sgrub*, *nam mkha'*), divination, etc. If we detail all the practices and rites involved in divination alone, the degree of sophistication and creativity employed by the Tibetan genius in this area becomes quickly apparent: *ju thig* (string divination), *lham sgrog gi mo* (bootlace divination), *bya mo* (bird divination), *phyeng ba'i mo* (rosary divination), *gzan ril sgril pa* (tsampa ball divination), *sog pa'i mo* (shoulder blade divination), *rde'u mo* (pebble divination), *'bru mo* (grain divination), *rnga mo* (drum divination), *mdzub gu'i mo* (finger divination), *gnyas mo* (song divination), *nyal mo*/*lung bstan zhu pa* (dream divination), *lha phabs nas mo rgyag pa* (oracle divination), *mda' mo* (arrow divination), *sho mo* (dice

[261] This appears very clearly in works composed by modern masters, such as Thinley Norbu, in their writings about the nature of reality from a Vajrayāna perspective (see Thinley Norbu 2006).
[262] See Blondeau 1990.
[263] See Lin 2005a & 2005b.
[264] See Karmay 1993a.

divination), *pra mo* (mirror divination), *'ur rdo'i mo* (sling divination), and *bya drug gi mo* (six birds divination).[265] We even find among rituals recreational practices such as *glu rol*, a ritual involving the offering of games, entertainment and music to local deities.[266] What is the source of this magic, the source of supernatural power invoked through these rituals? For the Tibetans of this time, it would be what we would term 'supernatural beings.' The capacity to connect with, relate to, and invoke these 'supernatural beings' is crucial to produce supernatural effects. Human beings are human beings, limited by circumstances and and their previous actions (*karma*). Magical power comes from what is 'superhuman', and, as we have seen, 'superhuman' acts inform and pervade the Gesar epic.[267]

If we return to the socio-political environment of the *ris med* movement, it appears that the local rulers of sDe dge did not have either the magic powers of the *btsan po* or the fearless warrior features of mGon po rNam gyal of Nyag rong. Where Tibetan nobility retained a certain political role as in Khams, the *yon mchod* model (the institutionalized relation between the royal donor and his lama) resulted in 'subcontracting' magic to the *sangha* which *de facto* had a monopoly over magic and, in due time, political power.[268] The original Tibetan political system had been built around an 'inspired warrior-leader'.[269] Political power had

[265] See Jiacuo 1994: 405–406. "Five kinds of divination are connected with Gesar's name. That is: 'Gesar's arrow divination', 'Gesar's dice divination' (ge-sar-sho-mo), 'Gesar's mirror divination' (ge-sar-pra-mo), 'Gesar's sling divination' (ge-sar-'ur-rdo'i-mo) and 'Gesar's six birds divination' (ge-sar-bya-drug-gi-mo)." (Jiancuo 1994: 406).
[266] See Buffetrille 2004.
[267] For an analysis of shamanism and magic in the epic, see Samuel 1994: 53–55.
[268] As an interesting matter of fact confirming this theory, the only rites that the *btsan po*s refused to give up as they were introduced to Buddhism were those connected with the *sku bla*.
[269] Walter 2009: 30.

two dimensions: horizontal and vertical.[270] The horizontality of power was represented by the king's capacity to rule his human subjects in the four directions, a feature of the Gesar epic in which Gesar subdues the four tribes surrounding Gling in the four cardinal directions. This is the plane where the warrior aspect of the inspired king first and foremost manifests. The verticality of the king's power is represented by his relations with supernatural beings or by his supernatural origin, insofar as this supernatural origin guarantees his capacity to communicate with his ancestors and hence, enjoy the privilege of their supernatural powers. In the epic, when Gesar uses this 'magic', he is usually alone. When magic is used in a decisive fashion, the hero subjugates demons single-handedly without his troops and armies that are sent back as they are irrelevant in this context. The space between the zenith where supernatural beings abide and the nadir where human beings live represents the plane where the magic powers of the king manifest. In this sense, the king is an intermediary between the higher gods and human beings, as symbolized at a later period in the 'mountain cult'. Samuel explains that "the view of political authority in the epic is inextricably linked with the question of shamanic power" (Samuel 1994: 55). This is also a feature of the rituals in which 'supernatural beings' take the form of wordly deities and more importantly, the *trikāya*. The question therefore arises, could this corpus of Gesar rituals and practices have been developed and systematized precisely at that time and in this place on account of the necessity to reconcile ultimate goals with more down-to-earth matters linked to the chaotic and extremely volatile situation of Eastern Tibet resulting from the incapacity of the

[270] See Hazod 1991.

local ruler to display the powers of an inspired warrior-magician?[271] The formulation of this question, ethnocentric as it is, seems to imply that the cult of Gesar is essentially the result of socio-economic factors. From a slightly different perspective, namely, the point of view of ‘Gesar practitioners’, the formulation of this question could, however, equally have been, did the corpus of Gesar practices manifest at that time on account of the needs, aspirations, and karmic connection with Gesar of the people of Eastern Tibet? A positive answer would make sense from an emic and an etic approach alike, but then the question would become, how were these Gesar rituals and practices supposed to attain their goals in the cultural and spiritual context of 19th century Eastern Tibet? In other words, what is the ‘cultural and spiritual logic’ of these rituals and practices?

5.3 The cultural and spiritual substrate of magic in the Gesar practices

5.3.1 Foundational myths in the Gesar epic

Although the Gesar epic is not part of the Gesar ritual itself, there is little doubt that the epic is to the ritual what the proclamation of the origin (*smrang*) is to the Bon ritual. A cursory look at the storyline of the epic shows that some important narrative elements are in resonance with thematic ideas found in key foundational myths of the rNying ma tradition:

[271] It is explained in Tsering 1979: 169 that the cult of Gesar was very popular in sDe dge.

(1) The thematic idea of the divine origin of the king in pre-Buddhist myths: In these autochthonous cosmo-theogonic myths, the king, like Gesar, descends from heaven in a time of chaos to establish a new world, which is the reason for his sacred nature.[272]

(2) The thematic idea of the universal monarch (*cakravartin*) in the sense of the Indian Buddhist myth: In the edition of the epic to which Mipham contributed, the chapter of the horse race was re-structured on the basis of the seven great symbols of a *cakravartin* (i.e. wheel, elephant, horse, magic jewel, queen, minister, and general). Great beings have the possibility to manifest either as a Buddha or as a *cakravartin*, his secular counterpart. *Cakravartin*s have the same marks at birth than those of a Buddha. Gesar represents the universal monarch *par excellence*, and Stein even established many parallels with Alexander the Great.[273] The Tibetan myth of the *btsan po* is compatible with the Indian myth of the *cakravartin*,[274] which, in the case of the Gesar epic, is another factor of religious syncretism between Bon and Buddhism. The *cakravartin* as a supernatural being vanquishes his enemies, not to tyrannically obtain the submission of the conquered peoples but to *liberate* them without using violence. Likewise, in the epic, Gesar avoids mass battles; he *liberates* by means of magic and in a tantric and ritualistic way the demon ruling the country he wishes to conquer. Finally, like a *cakravartin*, Gesar is the monarch of the four quarters by virtue of his karma. As Penner explains,

[272] See Karmay 1994: 408.
[273] See Stein 1959: 280–283,381–383.
[274] Walter 2009: 123 thinks that the *btsan po*s were probably from the beginning considered to be *cakravartin*s.

> Wheel-turning monarchs are superhuman agents; they do things you and me [sic] cannot do. What human kings do in comparison to them is quite irrelevant. They govern a universal realm just as the Buddhas teach liberation on a universal scale. The Buddha often spoke about Buddhist community, and the sangha, as a community of the four quarters. I do not think he meant India or the geography of a particular kingdom. As we have seen, the "four quarters" are clearly cosmic in significance.[275]

(3) The thematic idea of 'recognition/awareness' (*dran pa*) and sleep as found in the rDzogs chen myths of Samantabhadra and the amnesic monarch: The origination of rDzogs chen in the world is narrated by Klong chen pa in *Theg mchog rin po che'i mdzod* by means of the myth of Samantabhadra.[276] In this narration, Samantabhadra, arising from the primordial ground of being before the separation into *saṃsāra* and *nirvāṇa*, recognizes the spontaneously present (*lhun grub*) primordial purity (*ka dag*) simply by means of knowing his own nature (*rang ngo shes*). Spontaneously liberating himself in this way, he achieves awakening as the *dharmakāya* while the world appears from his own expressive power (*rtsal*). As Kaptein emphasizes it,

> What is crucial for the Nyingmapa is that this account establishes an essential relationship between the primordial Buddha and sentient

[275] Penner 2009: 195.
[276] See Kapstein 2000: 168ff.

> beings, such that it be possible for us to recover the ground of our being and thus participate in Samantabhadra's enlightenment.[277]

In another myth, in direct contrast with this one found in Rig 'dzin rgod ldem's *Kun tu bzang po'i dgongs pa zang thal*, a king, allegorically representing mind, is under the influence of his five ministers, the five emotions (i.e. stupidity, desire, hatred, pride, and envy). He apprehends everything dualistically, unable to wake up from this fiction. One day, when the five ministers are not present, a man comes who begins to teach him *dran pa* 'recognition' or 'mindful attentiveness'.[278] This symbolic thematic idea of sleep as a loss of awareness also occurs on several occasions in the epic.[279] When Gesar is still a child, Padmasambhava has to remind him of his mission. Later, in the bDud 'dul chapter, Gesar kills the demon of the North, Klu btsan, having received the help of the demon's wife who then drugs him so that he completely forgets to return to Gling. Avalokiteśvara himself finally wakes Gesar up from his sleep. The symbolism of the demon's wife is, on the secret level, fascinating; it is both that which destroys dualism and that which intoxicates. Since Gesar is generally accepted as an emanation of Padmasambhava, the *nirmāṇakāya* of Avalokiteśvara, and all are associated with the Padma family, the doctrine of the three *kāya*s manages to reconcile the apparent dualism of the narrative with the atemporality of Gesar as Avalokiteśvara, the two being ultimately not separated

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[277] Kapstein 2000: 169.

[278] This allegory is analyzed in detail in Kapstein 2000: 179–271. Kapstein suggests 'mnemic engagement' for the technical term *dran pa*. In the deepest sense, *dran pa* in the context of rDzogs chen means 'the immediate recovery of the self-presenting awareness of the *dharmakāya* (see Kapstein 2000: 184): "In its most characteristic sense, then, dran- in Great Perfection thought as represented by Rikdzin Gödem refers to awareness *qua* awareness orienting itself to its proper ground." (Kapstein 2000: 187).

[279] Similar themes about sleep and amnesia are analyzed in Eliade 1998: 114–118 and interpreted as a 'pan-Indian motif' and are also found in Greek mythology.

from one another. The lexeme *dran pa*, like an echo to these foundational myths, is a common term in the Gesar rituals, showing that Gesar's real nature goes well beyond its outer aspect owing to its polysemic character:

> You [Gesar] who are amused by the dance of the joyful activities [accomplishing] all desires,
> Who ravish minds by [merely] being seen,
> Who stimulate the fruition [of accomplishments] by being [merely] remembered (*dran pa*),
> Who bring glory into being by being accomplished, owner of deathlessness and long life, . . . (T.85: 101–104)

(4) The thematic idea conveyed by the tantric myth of Rudra consisting in clearing the confusion resulting from the loss of recognition of one's own nature by means of awakened confusion itself: In this myth of the rNying ma school narrated in O rgyan gling pa's *Padma bka' thang*,[280] a disciple having received the highest teachings but misunderstanding them, when proven wrong, becomes mad with anger and turns against his teacher and the teaching, committing thereafter many evil actions. More than 20,000 lifetimes later, he is reborn as an extremely powerful demon that threatens the entire world, including the abodes of the gods. Finally, Avalokiteśvara and Tārā in the form of wrathful deities, Hayagrīva and Vajravārāhī, decide to combat the demon. Hayagrīva makes himself minute and enters Rudra's body via the anus. Once inside, Hayagrīva grows into enormous proportions. Rudra is subdued. Hayagrīva now

[280] Because of the complexity of this myth, the account given here has to be abridged. For the complete story, see Kapstein 2000: 170–176.

appears in the form of Rudra, and only Hayagrīva's horse head is visible at the crown of Rudra's head. There are many ways to interpret this multifaceted myth. In the light of the Gesar epic, it appears that a deep and persistent confusion, in the sense of sheer evil madness, results from misusing the teachings, the antidote to confusion, thereby turning the teachings into poison. To release those who have transformed the instrument of liberation itself into an instrument of slavery requires forceful and violent means. At another time, Gesar transforms himself into an iron bee to enter the body of a demon in order to *liberate* him. The message is clear: it takes a demon to liberate a demon. Awakened confusion is used to vanquish confusion itself. *Chemin faisant*, Gesar himself takes on the attributes of a powerful *gnyan*, mirroring thereby Hayagrīva's appropriation of the form and magical powers of Rudra, [281] like Siegfried, the Nibelungen hero, who, having killed the dragon Fafner and tasted its blood, suddenly starts understanding the language of birds. Thus the awakened mind takes the form of confusion and is then in a position to use the awe-inspiring energy of confusion itself in order to liberate confusion from confusion by confusion.

Through these thematic ideas found in the narration of Gesar's adventure, the Gesar epic conveys the foundational myths of the Gesar rituals. The epic is also, but not only, a symbolic account of sacred history taking place in a time beyond any particular time.[282] Foundational myths have, from this perspective, nothing to do with falseness; they actually represent accounts of a true 'timeless' story. A superhuman agent, Gesar, establishes a new order of things out of chaos.

[281] See T. 12: 7–8 which explicitly refers to the myth of Rudra and identifies Gesar to *Heruka*.

[282] For a similar interpretation of the relation between history and myth in the context of the Buryat version of the epic based on Dumézil and Levi-Strauss's works, see Hamayon 1981: 159. Myths cannot be reduced to social practices and their temporality, in the sense of a medium communicating the historicity resulting from a given social consensus.

It is a cosmogonic act of creation typical of myths representing what Eliade called “the dramatic breakthrough of the sacred into the world”. The epic is the medium that makes the listeners aware of this ‘true history’. As in the case of the rDzogs chen myth of Samantabhadra, myth is not fiction but a perfectly valid disclosure of how things are beyond time and space in contradistinction to how things *appear* to be now. On a symbolic level, the myth of Gesar is true history because it deals with what is real, not with what *seems* to be real. The symbols conveying this may be particular to a certain time and a certain place for the sake of communication; in other words, they may be conditioneal, historical, temporal, and dependent on culture, but what is pointed out by these symbols, the *meaning*, is universal. The atemporal nature of the Gesar myth, rooted as it is in the cultural and historical context of medieval Tibet, resounds like a direct answer to Arjuna’s interrogations in the *Bhagavadgītā*.[283] The demonic aspect of illusion is not that it is happening but that it is taken to be real. Historicity is only an obstacle to the unconditioned insofar as the conditioned is taken to be real, otherwise, historicity, the conditioned, actually *reveals* the unconditioned, as is pointed out in rDzogs chen.

The meaning of the epic can therefore be understood on different levels: outer, inner, and secret, the common typology of tantric reality influenced by the doctrine of the *trikāya*. In this sense, there is no rejection of historicity but the necessity for its *dépassement*. Indeed, as Campbell observes,

> From the perspective of the source, the world is a majestic harmony of forms pouring into being, exploding, and dissolving. But what the

[283] When Arjuna sees his relatives in the army he must fight, he suddenly finds himself in a dilemna as he must choose between righteousness and killing his own kin.

> swiftly passing creatures experience is a terrible cacophony of battle cries and pain.[284]

The Gesar epic is an attempt to unify and integrate these various levels of reality into a coherent whole. It can be seen as a template for everyday life, an exemplary model of superhuman conduct inspiring human beings looking for meaning in the midst of apparent chaos. The myth here is not a tool to enforce social conformity through blind repetition of an archaic value paradigm. It is first and foremost an instrument made of archetypal symbols triggering specific states of mind and emotions conducive to imitation and behavior modelling. The Gesar epic *qua* myth obviously aims at providing a model that shapes one's vision and thus one's actions. It draws on the map the hero's journey, giving meaning and direction to those lost in the maze of meaninglessness and purposelessness. Campbell almost seems to describe the outer meaning of the Gesar epic, when he states:

> The only way to affirm life is to affirm it to the root, to the rotten, horrendous base. It is a kind of affirmation that one finds in the primitive rites. Some of these rites are so brutal you can hardly read about, let alone look at, them. Yet they present a vivid image before the young adolescent mind: life is a monstrous thing, and if you're going to live, you've got to live this way; which is to say, within the traditions of the tribe.[285]

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[284] Campbell 2008: 247.

[285] Campbell 2004: 4. 'Traditions' in this sense does not refer here to the necessity of being socially conformist but emphasizes the fact that the ideas conveyed by the myth have been tested by time on a practical level.

On a more symbolic level, the Buddhist demons representing the monstrosity of life stand for the belief in self, belief in the reality of oneself and of phenomena, namely, that which divides the original ground that is primordially beyond union and separation. Gesar's demons are tyrants: they have divided the primordially wide open and unimpeded space into four regions, symbols of the illusory boundaries imposed by the dualistic notions of a confined self. In a way, they represent the four extremes of Madhyamaka philosophy. Gesar is, in this context, the hero who fights his way out of the maze by dismantling all of his illusory and fictional limitations, be they outer, inner, or secret. As a being limited by time and space, he has to assert his own timelessness without negating his own historicity. In this sense, the myth of Gesar is extraordinarily complex: it is woven with the threads of myriad symbols, as Mipham displayed when he edited the horse race chapter along the lines of the seven treasures of a universal monarch, used on that occasion as a purely hermeneutical device. The main function of the epic, however, is relatively simple: it is to set a direction by offering meaning and purpose within the labyrinth of ordinary life, its baffling meaninglessness and bewildering chaos. The question arises, though, once the Gesar practitioner knows what is happening here and now, and where to go, how does (s)he actually get there?

5.3.2 The ancestral *bsang* rituals at the inception of the cult of Gesar

The *bsang* rituals were historically the first Gesar rituals, as we have seen above, and they represent *the* Gesar ritual *par excellence*. A *bsang* rite is usually

connected to a local mountain god. It is not just an offering of smoke where presents for the invoked deities are visualized as the smoke rises. In the Bon practices, the smoke offering was more of a fumigation, purifying defilements.[286] The impurities (*grib*) eliminated by this rite are all those that stem from actions weakening the positive force of life and increasing the forces of disorder, including emotions such as anger, jealousy, etc., as well as the taints of evil acts such as murder of relatives, incest, etc. The concept of *grib* is very important in order to understand what exactly is purified by means of smoke. Schicklgruber defines its general meaning as 'chaos'—anything that goes against harmonious 'social order'. At its core, *grib* therefore represents disharmony, disorder.[287] Bon and pre-Buddhist deities were to be purified from any kind of such impurities:

> The Ge-khod deities in general, like the great *lha-ri* (mountain deities), are viewed as *gtsangs-rigs lha* (gods of the pure order), limpid beings who must not be sullied by human activities.[288]

A Bon text translated by Karmay, "The Purification of Ge-khod's Pollution", shows that fumigation rituals of purification were probably originally linked to confession and repentance. For Buddhists too, the *bsang* is the means to eliminate contaminations affecting, offending, or provoking spirits, demons, and gods as a result of negative human actions,[289] as is also obvious in the Gesar *bsang* rituals. Karmay shows that confession and repentance originally preceded the smoke rite, the rite of purification of the gods through the inhalation of the

[286] See Norbu 1997: 109–112. The *bsangs* rituals are associated with *sel* rites (exorcisms).
[287] See Schicklgruber 1992: 723ff.
[288] Bellezza 2008: 302.
[289] See Norbu 1997: 112.

smoke.[290] He stresses the fact that Buddhist deities cannot be affected by these *grib* and that a buddhist *bsang*

> . . . is based on a radically different concept. They always rely upon a specific deity for purification and the aim of the ritual is to obtain his blessing. . . . The Buddhist rituals generally aim at 'purifying' the 'pollution caused by emotions' (*kleśa*, *nyon sgrib*) and 'sin' (*pāpa*, *sdig pa*) in the Buddhist philosophical sense of these terms.[291]

While it is correct that the Gesar ritual integrates this aspect common to Buddhist *bsang* rituals as described here, it seems difficult to deny the fact that some beings for which the *bsang* is performed in Gesar rituals *can* indeed be affected by *grib* and, as a consequence, syncretic Buddhist rituals such as these often integrate the indigenous Bon conception of *bsang* as defined by Karmay, but limits the purification to worldly beings. The original concept of *bsang* was founded on reciprocity, as in the *glud* ritual, and not on the offering of a scapegoat.[292] The aim of the *glud* ritual is to recapture what has been lost. The same is also somewhat true with purification by means of smoke. The goal of these rituals is indeed to eliminate impurities and to 'recapture' the original state of purity and harmony by means of purifying the *grib* so that the protective deities of the clan who are able to deal with demons, spirits, etc., will grant their protection. The purification is based on the principle of reciprocation 'give and take' in order to strengthen social harmony. The purification by smoke is therefore a revitalization of the sacred bond between humans and their ancestral protective

[290] See Karmay 1998: 404–405.
[291] Ibid.: 396–397.
[292] Ibid.: 396–397.

deities in order to maintain this harmony.[293] In the present case, it is based on the notion of the clan. Fragrant smoke here, as a means to communicate, is probably used because the protectors involved in a *bsang* were originally deities of the intermediate space (*gnyan*). In this section of the ritual, Gesar appears as a traditional ancestral mountain deity,[294] the usual recipient of *bsang* offerings, who manifests in the form of a fierce *gnyan.*[295]

Karmay defines mountain deities as follows:

> By the mountain cult I mean particularly the secular worship of the mountain deity (*yul lha*, *gzhi bdag*), who is usually depicted in the style of a traditional warrior and is worshipped as an ancestor or an ancestral deity for protection. . . . The origin of the cult of *yul lha*-type mountain deities pre-dates the pre-Buddhist [sic] era.[296]

Karmay explains that the mountain cult is related to the clan-based organization of Tibetan pre-Buddhist society and, as such, is a matter of social and political identity.[297] The propititiation of mountain gods was associated with the obtainment of power, capacity, and good fortune (i.e. *rlung rta*, *g.yang*, *srog*, etc.).[298] Their cult reflects this fundamental relation between clan identity and protectors. The protectors are the guardians of social harmony among the clan

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[293] See Karmay 1994: 412.

[294] For various examples of the mountain cult in a Tibetan and Himalayan context, see Blondeau 1998.

[295] In the present ritual, Gesar is identified with a *gnyan* (SDG 8), a warrior (SDG 32–42, 65, 66–68, 70, 72–79, 82, 86), a mountain (SDG 71, 83, 84), a *gzhi bdag* (SDG 68).

[296] Karmay 1998: 426. For a description of such a deity in Southern Tibet (sGang dmar), see Diemberger 1998.

[297] See Karmay 1998: 432–449 and 2005: 32–51, which explains the relation between these deities and the ritual of *bsang*.

[298] See Bellezza 1997: 31 with regard to the cult of gNyan chen thang lha. A very interesting rNying ma prayer dedicated to rMa chen, Gesar's protector, shows Gesar as part of rMa chen's retinue (see Buffetrille 2000: 160–161, cf. Buffetrille 2004a for a presentation of the recent evolution of the rMa chen pilgrimage).

members. Maintaining order and a certain level of cohesion requires their benevolence and protection. As mentioned above, supernatural power, magic, comes from supernatural beings. It is necessary because the ordinary nature of human life is brutal and tragic. Survival, in a way, is a supernatural deed. In the context of the Tibetan pre-Buddhist society, protective deities are associated with the ancestors of the patrilineal clanship. A certain level of social harmony and order was of primary importance to the clan as a key-aspect of society needed for survival and expansion. This connection between mountain deities, the ancestors, and the familial structures has also been associated with the myth of the first Tibetan king gNya' khri btsan po[299] although there is no evidence that *bsang* rituals *per se* were originally related with the Empire.[300] However, the relation was made between the mountain cult and the vertical dimension of the first kings' power that came as a result of being directly connected to their supernatural ancestors, a crucial factor in maintaining the cohesion of their confederation of clans. The cult of the mountain as the embodiment of the ancestral protector probably quickly developed a social and political function apart from its purely religious aspect. The mountain connects the celestial world of the ancestral *lha*s with the earth,[301] and is furthermore in itself a representation of the intermediate space in the traditional Tibetan tripartite segmentation of the universe.[302] The

[299] See Karmay: 2003: 69 For a detailed account of the relationship between the first Tibetan kings and the mountain cult, see Kirkland 1982. In this section about the mountain cult, the *yul lha* is emphasized in contradistinction to the *gnas ri*. Huber 1999: 11–57 establishes the main characterisitics of the *yul lha*/*gnas ri* concepts.
[300] Walter in his study about imperial Tibet has argued that *bsang* rituals, however, do not make references to the Tibetan empire as such (see Walter 2009: 232).
[301] Mountains are also called 'pillars of the sky' (*gnam gyi ka ba*). They were sometimes identified with the *dmu* ladder or rope used by the kings and the ancestors to descend from heaven and return there. It is seems that the *bsangs* was originally used as a way to establish such a connection with the world of ancestors (see Stein 1972: 203,211,222).
[302] See Hazod 1991: 213.

introduction of the Buddhist *maṇḍala* in Tibet suggests yet another model confirming the pre-Buddhist and Bon beliefs. Gesar is, in fact, repeatedly compared to Mount Meru in the *bsang* rituals translated here. The stability of the mountain as the *axis mundi* that does not move but around which everything revolves is a multivalent symbol across the outer, inner, and secret aspects of so-called reality. This symbolic nature of the mountain in relation to this sacred genealogy is confirmed by the fact that a community, in the event of migration, could transfer its sacred protector associated with a particular mountain to another mountain. Tibetan kings were similarly carrying their ancestral deity within themselves. This was easily achievable since deities could take different supports (e.g. mountains, animals, people, or objects) for their *bla*, a process evident throughout the Gesar epic.[303] The first Gesar *bsang* rituals were probably imitations of what Gesar does in the epic to worship his own protectors. In this respect, mundane attainments (e.g. luck, power, health, etc.) figure prominently among the objectives of the ritual, just as in other rites related to mountain deities. Yet, in the Gesar practices systematized by Mipham, the original condition of the great perfection, 'rDzogs chen', the spontaneously present primordial purity, is what is meant by the allegory of the original supernatural ancestor. The state of sheer knowing (*rig pa*) is this ancestral, original, primordial supernatural power—supernatural from an ordinary perspective—both because it is beyond time and because all illusory manifestations within time are the expression of its creative power (*rtsal*). As such, it represents the fourth time that is not subject to decay and death, the time beyond past, present, and future, where nothing needs to be

[303] See Bellezza 1997: 33.

added or taken away. The moment of power is the very nowness of the present moment, always as it has actually ever been. Past and future can only happen in the present. Even a thought about the past happens in the present and so does a thought about the future. Nonetheless, since the temporal surges as the expression or texture of timelessness (i.e. *mdangs*), there is a potential on this level for change and transformation, namely, magic. As Eliade explains,

> It is here that we find the greatest difference between the man of the archaic societies and modern man: the irreversibility of events, which is the characteristic trait of History for the latter, is not a fact to the former. . . . On the contrary, what happened *ab origine* can be repeated by the power of rites. For him, then, the essential thing is to know the myths. It is essential not only because the myths provide him with an explanation of the World and his own mode of being in the World, but above all because, by recollecting the myths, by re-enacting them, he is able to repeat what the Gods, the Heroes, or the Ancestors did *ab origine*. To know the myths is to learn the secret of the origin of things. In other words, one learns not only how things came into existence but also where to find them and how to make them reappear when they disappear.[304]

This knowledge of the foundational myth and of the process to actualize it at will through the ritual forms the basis of magic, the method to obtain outer, inner, and secret accomplishments. In the Gesar practices of the *ris med* movement, the ritual is in this sense a 'time machine' with regard to primordial nowness.

[304] Eliade 1998: 13–14. Stein, acknowledging the importance of myths of origin in the epic, touched the subject as well in his comprehensive study of the narrative (see Stein 1959:455–474).

According to the type of ritual performed (i.e. *bsang mchod* or *sādhana*), the Gesar practitioner becomes contemporary wih Gesar's *chanson de geste* and directly participates in it as one of Gesar's companions, or recognizes in himself/herself what Gesar symbolically represents in his various aspects and forms. The Gesar ritual is therefore also a reenactment of the foundational myth, something often noted by anthropologists, since from the perspective of the Gesar practitioners, myth is not fiction but an account of the real. This probably explains why the early Gesar *bsang* and *gsol mchod* rituals were in time accompanied by various 'practice texts' and instructions such as *sādhana*s, *man ngag*, *snying thig*, etc. The cult of Gesar, as such, is an etic label. It is never used within the tradition. From an emic perpective, one speaks of Gesar as a protector, a yidam, or a manifestation of the guru, and his practice is not cut off from the rest of the tantric teachings one would receive in one's tradition. It remains part of one's path as a component that is not distinguished from the rest in any particular self-conscious way. As we have seen, Gesar is fused with the rDzogs chen teaching in the *ris med* tradition. As in all Tibetan tantric practices, receiving the information is a first step in order to apply it, and thus actualize the primordial freedom from the illusion of chaos and bondage. But passively receiving this information contained in the practice texts is not enough. As one may be caught by an image, a symbol, and remain particularly committed to it, one is 'seized by the sacred'—to use Eliade's expression—as the gates of the original time are opened by the guru. This is the transmission of power (*sbyin rlabs*) connected with the empowerment ritual (*dbang*) or the entrustment of the life force of the wrathful protectors (*srog gtad*). In the case of Gesar who appears as a fierce mountain god, this magical power to

access what is beyond the conventional aspect of reality is conveyed by the *dgra bla*, a multivalent symbol that operates on all three levels: outer, inner, and secret.[305]

5.3.3 The multivalent symbol of the *dgra bla* as the source of magic in the Gesar rituals

The representation of facts, things, or persons as symbols is a way of dealing with 'reality' that is explicitly accepted in the epic.[306] In many a ritual, Gesar is repeatedly called *dgra bla*,[307] a key term to understand his symbolic meaning and transformative function. The *dgra bla*s are pre-Buddhist protective deities, appearing as fierce warrior gods (*gnyan*), together with the *wer ma*s, *thug kar*s, *cang seng*s, *dra ma*s, etc.[308] Their function was to protect the group from attacks perpetrated by demons spreading epidemics, diseases, or any other calamity that might affect the clan.[309] They are sometimes considered as being part of the *'go ba'i lha lnga*.[310] These spirits were worshipped in Bon and traditionally propitiated through smoke offerings (*bsang*).[311] The *dgra bla*s were gods of the intermediate space, symbolizing movement, and were identified with the *gnyan*s and the mountains. Some of these deities, such as the *wer ma*s, have zoomorphic characteristics, appearing partially or completely as animals. It is difficult to

[305] Although in Bon the *sri pa'i sgra bla* were considered higher than *lha ri*, both were very similar in appearance and in the way they were related to (see Bellezza 2005: 510–51). gNyan chen thang la is, for instance, also called 'the chief *dgra lha* of Tibet' (see Bellezza 1997: 39).
[306] See Stein 1959: 500–501 and Helffer 1977: 402ff.
[307] *sgra bla*, *dgra lha*, or *dgra bla* are used sometimes in the same text as synonyms. For the sake of consistency, *dgra bla* is used in the present study.
[308] The origin of these names is unknown. They might have originally referred to particular bataillons or elite troops of the Empire army. See the annotated glossary above.
[309] See Hoffmann: 1950: 171.
[310] The five personal deities protecting each individual. See Dagyab: 2002: 64.
[311] See Clemente 2004: 128, Norbu 1997: 51–62 and Bellezza 2005: 379 ff.

determine whether these features are to be taken literally or whether they refer to totemic representations worshipped by warriors for their qualities in pre-Buddhist Tibet.[312]

Additionally, *dgra bla*s are related to weapons. For instance, the nine *sgra bla* brothers were associated with nine weapons (*sgra bla'i go mtshon sna dgu*) which, in the Bon text *rGyal bu gzhon nu rol brtsed kyi mdo*,[313] were purified by means of a *bsang*. This archaic warrior ritual related to one's personal protective spirits symbolized as the sharpness of one's blade or the invulnerability of one's armor (see also SDG translated above) could have been at the origin of the cult of the *dgra bla*, which might explain why the original Bon orthography *sgra* ('sound') became *dgra* ('enemy', 'warfare', 'hostility', etc.). In the epic, Gesar's weapons have names, and they represent 'supports' (*rten*) for various deities.[314] According to Bellezza, the supports (*rten*) for the *sgra bla*s in the Bon *gZi brjid* rituals are arms and armor.[315] In this text, the *rGyal bu gzhon nu rol brtsed kyi mdo*, five other *sgra bla*s come from places which are located at the border between two dualistically opposite worlds (i.e. darkness and light, friends and foes, etc.). It is interesting to note that these protective deities are, on the highest level, connected with non-duality. From a more practical point of view, weapons such as swords symbolically represent the intermediate state—the space—between life and death, friends and foes, etc. It is probable that in the pre-Buddhist Tibetan feudal society, warriors offered their arms and armor as support (*rten*) for the spirit (*bla*) of the protective deities of their clan, bringing these arms and

[312] See Stein 1959: 456 and Berounský 2009: 26.
[313] This is the fifth chapter of the *gZi brjid*, the extended biography of gShen rab mi bo. This chapter has been analyzed in Clemente 2004.
[314] See Helffer 1977: 545–546.
[315] See Bellezza 2005: 390.

armor to ‘life’, which would explain why names were given to them.[316] For instance, in the Bon tradition, bShen rab mi bo requests the *sgra bla*s’ help and, following his invocation, they ‘embody’ themselves into weapons. Likewise, in Gesar’s epic itself, three sacred bows are the support for the *bla* of the Gling people, and all his weapons bear names describing their divine qualities.[317] This also shows that, just like in SDG translated above, the offerings to the *sgra bla*s were not conceived as scapegoats but were based on mutual obligation and reciprocation in the context of an ancestral pact unifying the clan and its environment represented by mountain deities who protected the group against untamed malevolent elemental forces personified as demons.

Regarding the different spellings of this term: *dgra bla* or *dgra lha* are usually used in Buddhist texts, and *sgra bla* in Bon. There are various interpretations as to what each means. The pre-Buddhist term was certainly *bla* as it contrasts with the concept of *grib* and fits perfectly with the embodiment of the *bla* into weapons. Although the notions of *lha* and *bla* were probably very close in ancient times,[318] the *bla* was originally the protective force, the vitality, of a group, place, or any other entity, resulting from harmonious conditions. In the case of a given social group, the *bla* could be weakened by *grib* (disorder, disharmony). Indeed, the spirit (*bla*) of a social group and its environment depended in ancient times on the harmony between clan members, and on the

[316] See Helffer 1977: 406–407, Heissig 1983: 438–455, and Tsering 1979: 173–174 for a description and list of names of Gesar’s arms and armor. For a general explanation of the *bla* principle and its function in Tibetan medicine, see Gerke 2007.
[317] See David-Néel/Yongden 1992: 87 for bows as support of gLings’ *bla*.
[318] See Karmay 2003: 69.

harmony between humans and their environment.[319] Hence the importance of avoiding *grib,* the actions leading to disharmony which had to be purified by fumigation (*bsang*) or lustral sprinkling (*tsen*).[320] That the embodiment of this spirit of harmony protecting the group came to be worshipped and propitiated as a protective deity is quite plausible. This could explain the subsequent confusion between the *bla*, the spirit of harmony as a vital *force* necessary for the clan's mere survival, and the demon (*lha*) in the sense of the Greek term *daimôn* that was conceived as a *being* whose benevolent activity was decisive for the group's survival. Further research is necessary to determine how the assimilation of the pre-Buddhist *bla* into the Buddhist *lha* occurred in the course of time but Karmay and Norbu's studies show that such a development from *sgra*/*dgra bla* to *dgra lha* did happen over the centuries.[321]

As for *sgra* or *dgra*, it seems that *sgra* is more archaic than *dgra*.[322] Some explanations about the meaning of *sgra* ('sound') are quite sophisticated and rely on the fact that sound, although not visible, enables communication and invocation.[323] On account of this explanation, since the *sgra lha* was probably originally the spirit (*bla*) of the clan's protective deity which had been summoned, for example, into arms and armor, the original meaning of *sgra* most likely pertains to Bon words of invocation such as *bswo*, which were used to summon 'travelling' spirits symbolized by the deity of the intermediate space, the *gnyan*.[324]

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[319] "*Bla* is the animating principle or force that permits one to be aware of oneself and the external environment. It emanates from both the *sems* and *yid*." Bellezza 2008: 363.
[320] See for example Ramble 1998: 130ff. for a ritual of purification by means of smoke.
[321] See also Gibson 1985: 68–69.
[322] We have to distinguish here between the orthography and the meaning of *sgra* and *dgra*. The spelling of whathever was meant by *sgra*/*dgra* was probably not completely established in ancient times.
[323] See Norbu 1997: 62.
[324] See Bellezza 2008: 320.

This is only a supposition but it is possible that, in a martial feudal society, fine weapons were believed to be produced by summoning a deity, then offering the deity the sword or mail coat as a support for its spirit (*bla*) in exchange for its special qualities. The spirit would become the 'soul' of the sword, a *sgra bla*, 'the vital-force, or protective spirit, [summoned by way of] sound'. In fact, as Karmay explains it, the *bla* can dwell outside of its owner's body; a turquoise can be used as a support for the *bla*.[325] Confirming this theory, Bellezza explains,

> The *gZi brjid* goes on to relate that, having warded off the attack, sTon-pa gshen-rab obtained the weapons and armor needed to invoke the *srid-pa'i sgra-bla*. . . . As a prelude to these invocations the incense and offering articles are presented to the deities.[326]

The expression *srid pa'i sgra bla* is quite interesting. It seems to indicate that, in the pre-Buddhist vision of reality, all possible—or at least existing—entities had a *bla*. This explains why even now the *bla* is felt to be a condition for existence by Tibetans who consider something or someone deprived of *bla* as being in jeopardy. Bellezza translates this whole passage of the *gZi brjid* confirming this theory: sTon pa invokes his lineage of ancestral deities and requests the *Srung btsug*, an ancient ritual through which the *sgra bla*s were invoked for protection and during which the armor, the weapons, and their owner's head and right shoulder were anointed with butter.[327] There is a parallel with this in Malaysia where a dagger, the *keris*, becomes the support for a spirit which becomes like its 'soul'. The spirit is propitiated, in connection with the

[325] See Karmay 1998: 314.
[326] Bellezza 2005: 381.
[327] See Bellezza 2005: 382.

owners' ancestors, by the *keris empu* (bladesmith) by means of offerings, and the *keris* becomes endowed with the magical properties associated with the spirit. Bellezza accordingly observes,

> These ancient practitioners are recorded as having established the tabernacles (*rten*) needed as supports for the deities during their ritual evocations. These receptacles are set up to contain the deities whose presence is essential if one is to benefit from their manifold capacities. . . . This practice of enshrining deities in physical objects is one of the foundations of indigenous Tibetan religious traditions.[328]

Based on this principle, it is not difficult to imagine what warriors might have been tempted to do with their weapons—or their own bodies. This explains why *dgra bla*s are identified with the 'sharpness of the blade', and other similar qualities, and first and foremost, why the *sgra* became *dgra* on account of the association between this invocation and warfare. The 'spirit of the clan invoked by means of sound' (*sgra bla*) became 'the god of warfare' (*dgra lha*). There is, however, an even more fascinating alternative to this interpretation: the 'deity' enshrined into weapons might have been the spirit of the enemies. In this case, there would be two further possibilities: the enshrined deity could either be the spirit of the killed enemies themselves, or the captured guardian deities of the enemies. We know, for instance, that the guardian deity Pehar was brought back by the Tibetans following one of their conquests over the Turkic Bhaṭa Hor.[329] In the epic, Gesar often has to weaken the enemy's protector or *bla* before fighting

[328] Bellezza 2008: 320–321.
[329] See Sørensen/Hazod 2005: 277–278 n. 91, Ruegg 2008: 177–178.

the demon-kings on the occasion of a direct and final confrontation.[330] Berounský has recently translated texts that support the idea that *dgra lha* stands for the enemy's *bla*.[331] This interpration relies upon several arguments. The Tibetans pronounce *dgra lha* as '*dabla'* which actually corresponds to the spelling *bla*. In Dunhuang documents the orthography of the second syllable of this term is consistently *bla*. Last but not least, in the texts translated by Berounský, the *bla* of the enemies is captured and turned against them as a weapon by means of a specific ritual. A doubt nonetheless subsists as to why these *dgra bla*s would have been worshipped by means of rituals such as *bsang* that are eminently related to the ancestors of the clan, the opposite of the enemies? Somehow, this hypothesis seems after all quite problematic.

An answer to this question might be found in the fifth chapter of the *gZi brjid*, called *rGyal bu gzhon nu rol brtsed kyi mdo*.[332] In this text, gShen rab mi bo is provoked by a demon coming from the sky as he finds himself in a park together with his retinue. The black demon throws down upon the prince, amidst magic flames, nine meteors made of metal. gShen rab mi bo deflects them and, as they fall against a tree, they turn into the nine weapons of the *sgra bla* (*sgra bla'i go mtshon sna dgu*). Thereupon, gShen rab mi bo resolves to perform a *bsang* to purify the weapons. He invokes his ancestors and offers them a libation. The deities he summons belong to two main groups:

(1) The *sgra bla*s residing at the border between opposite worlds:

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[330] For example, Gesar destroys the yak which is the support of Klu btsan's *bla* before killing the demon himself (see Karmay 1993b: 236).

[331] See Berounský 2009 which is the most complete study to date about the *dgra bla*s. What follows relies upon Berounský's findings.

[332] See Clemente 1994 for a detailed analysis of the text. My understanding of this passage of the *gZi brjid* relies upon his study and choice of terms in English.

> From the border between origin and being (*ye yod kyi so mtshams*), gShen-rab mi-bo invokes the '*sgra bla* of both being and non-being' (*yod med gnyis kyi sgra bla*): Khyung-nag g.yu'i ral-pa-can (Black *khyung* with a turquoise mane), the Lord of all Existence who dwells in the world of non-being, while watching from the world of being. . . . From the border between darkness and light (*mun snang gi so mtshams*) he invites the '*sgra bla* of light and darkness' (*snang mun gi sgra bla*): mKha'-lding gser-gyi-spyan-mig-can (Golden-eyed *mkha' lding*: a mythological eagle), who pervades both light and darkness, residing in the world of darkness and watching through the lamp of light.[333]

Then he also invokes the *sgra bla* from the border between the negative and positive poles of existence (*ye ngam gyi so mtshams*), the border between origin and aspiration (*ye dang smon pa'i so mtshams*), the border between enemies and friends (*dgra zun gyi so mtshams*).

(2) The *sgra bla*s of the brave armies (*shas can dmag gi sgra bla*) from the supreme shrine of the fighters (*rgyug chen bya rdang gong ma*). These are the nine Dra ma brothers who each represent a magical weapon or piece of armor that has the power to function by itself (*rang*).

Following this invocation, the weapons are presented as support (*rten*) for the *sgra bla*s. The words '*ki bswo che bo*—may the gods be victorious' conclude this part of the ritual. The *sgra bla*s using the smoke as a pathway descend into the weapons while gShen rab mi bo declaims the sacred history of his ancestors of

[333] Clemente 1994: 128–129.

the dMu clan. Having done this, he explains why he needs and deserves their help: he is the son of the lineage and he has been attacked by a demon who threw at him nine meteors in which nine sorts of impurities (*mi gtsang rdzas cha sna dgu*) were contained (i.e. impurities from murder, illegitimate children, incest, *grib*, misfortune, widowhood, defilements, contaminations, and bad omens). The *sgra bla*s descend into the weapons and gShen rab mi bo makes them his. Clemente concludes,

> The prince has accepted these nine bad omens and changed them into luck and prosperity (*g.yang*), which is symbolized by the transformation of each of the nine impurities into the nine weapons of the *sgra bla*.[334]

What can be learnt from this myth? What do the symbols of this myth represent?

The weapons as supports for the *sgra bla*s are provided by the enemy. They represent the elements, in other words, the outer or objective aspect of reality. Yet, they hide within themselves the impurities that are, in fact, the real weapons capable of harming gShen rab mi bo. These impurities hidden in the metal meteors indicate that the nature of the elemental objects is not material. At their core, these metal weapons are negative emotions and their related evil behaviours. This is reminiscent of the idea that the external world is a reflection of the inner world. There is no absolute reality on the material level of the elements. They are merely crystallized emotions. The reality 'out there' is utterly dependent on mind. The apparently solid objective world is nothing but the mere reflection of inter-

[334] Clemente 1994: 131.

subjectivity; it is shaped by emotions that, when negative, turn out to be weapons. This is the ‘material’ that gShen rab mi bo is going to use to forge his own weapons: he has to turn negativity into something positive, without losing the power and functionality of these negativities which he needs. The ensuing ritual, as a process, is therefore a reenactment of a supernatural act of creation, made possible by the very fact that reality is mind-made. To use Subbotsky’s typology, magic is, in this context, always mind-over-mind, although it appears to be mind-over-matter in some cases. At this stage, we are on the outer level of reality, which is shaped by the inner level. Both are dualistic. Things can be conceived of as positive or negative. Now, the only way gShen rab mi bo can accomplish the magical creative act is by invoking the supernatural powers of his ancestors who reside in a plane that is not dualistic. The first five groups of *sgra bla*s are fascinating from the perspective of symbolism. They come from the borders between opposite worlds. They reside in non-form or non-being but they function in the sphere of form and being. Their nature is non-being (it is always defined in apophatic terms) but their capacity and function is within the sphere of being (it is described in cataphatic terms). They are non-dual. Since they are his ancestors, they symbolize the secret primordial, original condition of gShen rab mi bo manifesting itself on the outer and inner levels of reality in a sacred act of empowerment. To conclude, by knowing his own original nature (e.g. the myth of origin) and how to activate it (e.g. the *bsang* ritual), gShen rab mi bo is able to turn negativities, psychological and material, into something positive and functional that he can use on these levels. By having access to the sphere of non-duality represented by the *sgra bla*s, he can use the energy that manifests within

it, even if it is negative—a theme also found in Vajrayāna as shown above in the rNying ma myth of Rudra. Because of this tripartition, the *sgra bla*s have a triple nature: they are beings, virtuous mental states, and non-duality. In other words, they can appear as something objective (i.e. intersubjective), as pure subjectivity, or as the non-dual nature of mind. They are (1) mind's outer projection appearing as elements (matter), (2) mind as an inner phenomenon (i.e. mental events), (3) the secret nature of mind, namely, that which is beyond 'outer' and 'inner' (*rig pa*). This symbolism is seen everywhere in the Gesar epic and the Gesar rituals. In his study of the epic, Stein notes the ambivalent nature of the hero.[335] Gesar's 'banner of victory over the battling incompatibles' shows that he is bringing together that which is fundamentally incompatible. This banner of three pairs of mythic animals known to endlessly fight each other is made by merging each pair into one hybrid animal.[336] A cursory look at all these materials shows that Gesar is indeed a gate or passage- way connecting opposite worlds:

(1) as a *gnyan* (spirit of the intermediate world), Gesar connects the luminous wide open celestial world of the *lha* (Gesar's father) to the dark chthonian world of the *klu* (Gesar's mother), symbolizing in the context of the ritual, the empty luminosity of the origin in opposition to the dark and confusing power of the elements;

(2) as a *dgra bla*, Gesar resides in a space which is between two dualistically opposed worlds (light/darkness, etc) as explained above;

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[335] See Stein 1959: 543–544,548–549,570–571.

[336] See Tsering 1979: 175–176 for the iconography of the banner. The pairs of animals are: lion/*garuḍa* (*seng ge*/*khyung*), fish/otter (*nya*/*sram*), and shell/sea-monster (*chu srin*/*dung*).

(3) as a syncretic worldly deity, Gesar brings together the Bon Tibetan cultural substrate and the Indian *Buddhadharma*;

(4) as a yidam, Gesar connects 'impure vision' with 'pure vision' through 'the vision of the path' as he himself represents the path;

(5) as a virtuous mental state, the 'projector', he stands right between the completely dualistic objective world, the 'projected', and the completely non-dual nature of the projector, empty luminosity. Hence he is frequently referred to as the jewel that grants all wishes. Gesar projects reality as the practitioner wishes, it is literally the meaning of this name 'Jewel';

(6) as a symbol, Gesar is, in a rDzogs chen context, at the border between the verbal and the non-verbal, between words and that which cannot be uttered;

(7) as a warrior-king who is the emanation of Padmasambhava, Gesar finds himself at the border between the *cakravartin* and Buddha models, combining the secular and the spiritual.

(8) as a path, the practice of Gesar is neither simply concerned with mundane matters such as wealth, health, and power, nor exclusively about the ultimate attainment independentl from 'lower goals'.

(9) with regard to authority, Gesar, as the perfect embodiment of the trickster figure, rebels against all forms of wordly authority, yet ends up being the king of kings.

As an archetype of Vajrayāna imagery pointing out the way things are, Gesar's symbolism can therefore be used in multiple ways. His function is to link the three dimensions of being, to open and guard the gates between them, and to conquer the enemies (outer, inner and secret) blocking the way. In that sense, Gesar represents the inconceivable functionality of awakening embodied in the so-called four activities (*'phrin las*).

The *dgra bla* as a multivalent symbol reflects the multifaceted quality of reality. Integral to Tibetan culture and world-view, the *dgra bla* unifies into a coherent and familiar whole that which is multiple and appears contradictory or paradoxical, without losing the quality and functionality of this multiplicity. For those who have been repeatedly exposed to the symbols contained in the myth, the Gesar epic, the context and meaning of the symbols become part of the practitioner's subconscious so that the ritual does not have to re-state or intellectually explain them. A few keywords alluding to the symbols, such as '*dgra bla*', are enough to trigger a myriad of associations or resources that can be used with regard to the objective of the ritual. The symbol becomes a shortcut embodying volumes of explanations that can be interpreted in relaion to the context. A symbol such as '*dgra bla*' should therefore not be exclusively interpreted as an historical concept. Questioning whether something such as a *dgra bla* ever existed as an historical phenomenon is certainly intellectually stimulating, but thinking that this is the only way to relate to this concept is bound to miss the point of the *dgra bla* as a multivalent symbol pertaining to three planes, not just one. Most of the time, this fact remains hidden to the uninitiated, which might lead to misunderstandings when the symbol is explained by someone

who has no contact with the tradition. From a methodological perspective, one can only see that which one is equipped, prepared, or conditioned to see. This is why in tantric Buddhism the empowerment or initiation is an important moment in which the meaning of a symbol in its various aspects is disclosed to the practitioner. This sometimes disturbing unveiling of the sacred (or in Eliade's words, this 'hierophany') is, ideally, the direct—sometimes brutal—revelation of the multifaceted nature of reality. However, when the symbol is taken at face value, it does not work, as in Naropa's ordeals. This disclosure of the sacred in a non-dual way can be recognized at every moment and everywhere, and this 'empowerment' can be taken again and again in Gesar—as in other tantric—rituals. The symbol as a glyph wandering through the ages is like a magic cipher left behind for those who can read it; it is both openly left behind and simultaneously invisible for those who have not been introduced to its multifaceted meaning. It could, as such, theoretically remain forgotten for centuries, and be re-activated at a later time to open the gates leading to the manifold nature of reality. In all practicality, anything that manifests is a symbol of this reality, and in the present case, anything can be used as a support for or seen, from the highest perspective, as a manifestation of the *dgra bla*. The historicity of this symbol also need not be negated: from a practical point of view, it can make things easier as it offers a familiar sign leading to the unfamiliar. Quenching the thirst of the practitioner's physiological and psychological needs on the outer level does not preclude transcending them. The hunger for power within the sphere of the conditioned can ultimately only be satisfied by awakening from the illusory world where so-called reality takes place. However, from an

ordinary perspective, when this ‘ultimate quest’ happens in a brutal and uncompromising way, the mythic person appears to be mad, a common theme in Tibetan spirituality. As one is seized by the nature of the real, the non-dual understanding of the symbolic condition of all manifestations results in simultaneously having the fabulous power to shape these fictions and a complete lack of clinging to success. The outer manifestations of reality are seen as a show, the scenario of which can be co-written as it unfolds. This radical shift of perspective becomes apparent in the epic once Joru (Gesar before he has won the horse race) has been reminded of who he is and what he has to do. Since this exposition of the nature of reality is unveiled through symbolic stories, the recitation of the epic is in itself a sacred performance that should be accomplished on specific days as described by Stein and Eliade.[337] Telling the epic is revealing the sacred, albeit in a less dramatic and intense way than is done the rituals.

[337] See Stein 1959: 318–319,452–455 and Eliade 1998: 9–10.

6 Magic and the three levels of 'reality' in Gesar rituals

If we take a cursory look at the *bSam pa'i don grub ma*, it appears that this *bsang* ritual explicitly accepts three ways to destroy demons—a feature emblematic of Gesar's polymorphic nature in the context of such a tantric ritual:

- On an ordinary level, a warrior-shaman, Gesar, is *prima facie* invoked to ruthlessly eliminate all demons and obtain wealth and prosperity;
- On a more psychological level, negative emotions, as demons, are pacified and positive states of mind can prevail as a consequence;
- On the ultimate level, primordial knowing (*ye shes*) consumes ignorance in the sense of a lack of recognition of the reality of things, just as they are.

These three levels of experience are also termed 'outer, inner, and secret' (*phyi*, *nang*, *gsang*).[338] They represent a recurrent theme found in all tantric rituals in a way or another although they are not always explicitly thematized.[339] Based on the teaching they have received, participants can emphasize one particular aspect or the indivisibility of the three through the doctrine of the three *kāya*s.

[338] Tenzin Namgyal 2002: 14 sums it up in the following way: "When we identify ourselves as substantial, physical entities, we will naturally try to ground ourselves in substantial, external conditions. When we identify as energetic beings, we will try to ground in our feelings. When we identify with pure awareness, we will find the ground in the nature of mind." Our text alludes to these three levels on several occasions, often in the form of typical coded formulae that do not exclusively refer to the material or outer aspect of reality: 'five awakened dimensions of the King' (*rgyal po sku lnga* SDG 58); 'fire of primordial knowing' (*ye shes me* SDG 48); 'the four demons' (*bdud bzhi* SDG 92); or by explicitly referring to a plane which is not only outer and physical but inner and emotional (e.g. SDG 90–91). The notion of offering substance is also typical of this typology: the material offerings correspond to the outer level of the ritual (SDG 4), the visualized offerings to the inner level (SDG 18–21), and the fire of *ye shes* to the secret level (SDG 48). In the present case, secret means 'difficult to experience, hidden'.

[339] Such a typology of demons is for instance found in a text written by the famous *ris med* master rDza dPal sprul O rgyan 'Jigs med dbang po (see Weishaar 1999).

These three levels of the ritual are *not* mutually exclusive but simultaneous. They correspond to three different visions or perspectives of a single *reality*. Rituals such as *bSam pa'i don grub ma* cannot therefore be reduced to shamanic exorcisms. They are in fact multidimensional practices. In this tradition, it can be stated by way of generalization that the way of the *sūtra*s is connected with the outer level of ordinary and seemingly objective reality, the tantric teachings with the inner level of emotions and symbols as the expression of the magic that shapes the outer world, and rDzogs chen with the secret perspective of reality just as it is. Corresponding to these various perspectives on reality, Gesar can manifest as a protector, a yidam, or the guru. As a *dgra bla*, Gesar can signify all three different aspects: a being, the mind, and the nature of mind corresponding to the three aspects of reality (manifestation, luminosity, and emptiness).

6.1 The outer level of the ritual

6.1.1 Gesar as entity

In the ritual, Gesar is presented as a being of divine origin in agreement with the epic. When the various episodes of the epic are merged, it is possible to identify five main phases in Gesar's life:[340]

(1) Before descending to earth, Gesar lives in heaven as a god called Thos pa dga'. Following Padmasambhava's exhortation, Thos pa dga' is chosen to protect

[340] Karmay reconstructed the main events of Gesar's life in a long article about the chronological order of the various episodes constituting the epic (see Karmay 1993b). See also Hamayon 1981& 1982 for a description of Geser [Gesar] in the Buryat version of the epic.

Gling by taking birth there and becoming the king of this country. This part of his life represents the myth of origin described above. It is interesting to note that Thos pa dga' is at first reluctant to leave the heaven where he abides as he realizes what this implies. Padmasambhava eventually manages to convince Gesar that his help is necessary to protect the *Buddhadharma* and sentient beings. Thus, Gesar's journey is not the consequence of his thirst for worldly gains such as wealth or power. It is made in complete awareness of the hardship it represents for him. As explained by Campbell, the mythic person does not live for Maslow's values (e.g. the fulfillment of physiological, psychological, emotional needs and self-actualization). As Campbell puts it,

> Mythology begins where madness starts. A person who is truly gripped by a calling, by a dedication, by a belief, by a zeal, will sacrifice prestige, and will think nothing of personal development; he will give himself entirely to his myth. . . . Maslow's five values are the values for which people live when they have nothing to live for. Nothing has seized them, nothing has caught them, nothing has driven them spiritually mad and made them worth talking to. These are the bores.[341]

Answering the call to adventure is what Campbell termed 'crossing the treshold" into the unknown and the unconscious, and in this particular case, into the chaos and confusion of the human world. Indeed, Maslow's principles cannot explain Gesar's decision to leave the harmonious, conscious, and peaceful way of life of the gods to *descend* to earth and fully experience the dark side of dualism.

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[341] Campbell 2004: 89.

The only reasonable explanation for this is that Gesar is made aware by Padmasambhava that—in Campbell's words—"the hero journey through the threshold is simply a journey beyond the pair of opposites, where you go beyond good and evil",[342] which corresponds to what we have seen above in terms of the *dgra lha* symbolism. Crossing the threshold means—from the perspective of the symbol—abandoning the power of non-dualism. As a consequence, Gesar requests companions and special weapons to support him in his enterprise.

(2) Having thus accepted his mission, Gesar is born in Gling from a *gnyan* and a *klu*.[343] In Bellezza's words, he is the son of the divine dyad of mountain and lake. However, Gesar's father is absent from his early life; he is raised by his mother, unprotected, like many Greek heroes such as Heracles and Achilles. As a young human boy called Joru, he possesses supernatural powers yet looks weak and abject. Some think he is a demon. The main leader of the Gling people, his uncle Khro thung, hates him and attempts but fails to kill him. This part of his life, 'le stage d'obscurité',[344] may be the model for the ways Gesar is believed to be a protector for times of crisis and why his rituals are reputed to be effective against depression, discouragement, etc. It is also worth noting that an epic as an illustration of the mythic hero's journey often mirrors the stages of human life; in this episode, Gesar's story mirrors the phase of adolescence. As in many other myths, this is the time during which the hero is in exile and is constantly threatened. In this first part of his life on earth, Gesar shows himself deeply rebellious vis-à-vis inapt mundane authority as represented by his uncle. Joru

[342] Campbell 2004: 115.
[343] Gesar has two families, one on earth and one in the heavens. For a glimpse in his complex genealogy, see Stein 1959: 508–513 and Chichlo 1981:17 for the Yakut version of the epic.
[344] See Stein 1959: 543–544,547–548,550–557.

looks weak but he is extremely smart, cunning, determined, and sometimes quite manipulative. There is an abundance of humour in the epic. Tricks and deceptions taking advantage of the gullibility or cupidity of proud but silly rulers are in constant play from this phase onwards and remain a hallmark of the epic. That uncontrolled emotions running amok make one stupid seems to be a running theme throughout the narrative insofar as emotions are understood to shape outer reality.

(3) Padmasambhava reminds Joru of his mission. Joru turns himself into a crow and tricks Khro thung into organizing a horse race that will decide who will rule Gling. Eager to become the next king, Khro thung organizes the race but Gesar wins it. The horse race represents Joru’s birth as Gesar. This is the archetypal second birth or re-birth found in many myths. The horse race is reminiscent of puberty rites. Through initiation, the period of crisis and doubt, symbolizing adolescence, is finally resolved, and the hero emerges from darkness, the symbolic womb of his *nāga* mother, into the light with the shiny appearance of a *gnyan*, having recovered the arms and armor of his ancestors in the mountain at rMa shel brag, an episode that is evocative of gShen rab mi bo’s obtainment of the *dgra bla*’s weapons. Gesar has become a man, he has gone from a state where he was useless to the group to a state where he leads the group. As an important element of this symbolism, Gesar marries ’Brug mo and turns into the mighty king of Gling. By winning the horse race, he decisively puts an end to self-appointed authorities and becomes himself a legitimate authority crowned by the people. The indomitable trickster is on his way to become an emperor.

(4) At the age of 14, Gesar organizes a great *bsang* ritual to purify the world (*dzam gling spyi bsang*). This ceremony paves the way for the conquest of the four great demon-kings surrounding Gling in the four directions.[345] These demons represent the apex of dualism: "The characteristic of monsters is that they mistake the shadow for substance."[346] As the shapeshifter *par excellence*, Gesar repeatedly uses magic and illusions to deceive and destroy his enemies. The symbolism here seems to be that demons, who themselves can use magic, take illusions for real things and are determined to do anything to keep them for themselves: the demon of clinging arises from the belief in the solidity of hallucinations. Since these demons conflate the fictional with the real, they are bound to remain blind to Gesar's magic, which Gesar perfectly understands. Following these subjugations, the hero embarks on a sequence of wars against kingdoms such as sTag gzig, Kha che, China, India, Nepal, etc. In this phase of his life, Gesar presents himself as an invincible conqueror who is both a warrior and a magician. He represents the dynamic power of transformation as the opposite of mental fixation. All his adult life is spent conquering new enemies or fortresses, and overcoming obstacles. He is in this sense both the gate opener and the guardian of the doors leading to a better life.

Yet, there is a puzzling element in his evolution. As Gesar keeps destroying demons and sometimes even their offsprings, it seems that he almost becomes one of them. In other words, the question arises, since he apparently perpetrates monstrous deeds, why is he not himself a demon? The part of the polarity that seems to be 'out there' becomes internalized within the hero himself. So has the

[345] See Karmay 1993b: 240 ff. for a discussion of the four kingdoms surrounding gLing.
[346] Campbell 2004: 129.

young and rebellious hero become an old and cruel tyrant? In fact, the character arc of Gesar follows that of Hayagrīva in the myth of Rudra. Having dismantled the symbols of duality, Gesar takes onto himself their attributes and powers:

> [As fas as my] appearance [is concerned], I am the butcher who slaughters,
>
> [As far as my] essence [is concerned], I am the guru who leads.[347]

There is nonetheless a difference between Gesar's wildness and the demons' savagery: the demons' actions are caught in double-binds, bearing the mark of duality, whilst Gesar's wildness is the seal of natural freedom. Direct experience—or its absence—of the indivisibility of the three aspects of reality marks the dividing line between these two. From the perspective of the epic and the rituals, when the wild man tames the demons in a seemingly destructive act, he paradoxically exposes them to the nature of reality which automatically liberates them from their condition of being bound by duality.[348]

(5) When he is 87, Gesar departs to his original place, returning to heaven in an ultimate apotheosis—or rather a last illusory transformation!

6.1.2 Invoking the outer *dgra bla* as a being

As we have seen throughout this study, Gesar and his retinue are invoked by oaths made by the parties involved in the ritual. The invoked deities are given outer, inner, and secret offerings, and asked to perform their appointed activities.

[347] Translated from Helffer 1977: 350, canto 54.

[348] For an analysis of the wild, the tame, and the tamer in Tibetan society, see Samuel 1994: 66–72.

The practitioner of the ritual also has to keep the tantric pledges that have been made.

If we try to reconstruct Gesar’s retinue on the basis of the deities invoked in the various translated rituals, we obtain the following list (see the indexed glossary for details):

- guru SDG 6,22,52; T.43: 6.
- yidam SDG 6,22,53; T.43: 6.
- three jewels SDG 6.
- Buddhas of the three times together with your sons SDG 54.
- five bodies of the King SDG 58.
- peaceful and wrathful deities SDG 53.
- *ḍāka*s, *ḍākinī*s SDG 8,22,56; T.43: 6; T.85: 21.
- *ma mo*s T.85: 21; T.85: 394.
- *dharmapāla*s SDG 8,22,57.
- protectors SDG 57.
- Sita Brāhma T.45: 60.
- *sku lha* T.45: 61.
- Ger mdzo T.45: 61; T.85: 389.
- king of the *nāga*s, gTsug na rin chen T.45: 62.
- elder brother Dung khyung dkar po T.45: 63; T.85: 387.
- younger brother Klu sbrul ’od chen T.45: 64; T.85: 391.
- ’Do rje rkyang rgod pher bo (Gesar’s horse) T.85: 381.
- aunt gNam sman dkar mo T.45: 65; T.85: 393.
- lCam srid Tha le ’od phram T.45: 66; T.85: 395.

- red gNyan stag of the *dgra bla*s T.45: 67.

- rDo rje legs pa T.50: 7; T.85: 384.

- sMan btsun rdo rje g.yu sgron ma T.50: 7; T.85: 385.

- rMa rgyal rDo rje drag rtsal T.85: 386.

- great warlord Mig dmar T.50: 7; T.85: 383.

- four aspects of the great secret mother T.50: 7.

- hundred thousand servants of the sMan retinue T.50: 7.

- thirteen [*cang seng*s] that are great riders in the prime of life T.45: 68; T.85: 398.

- five sisters of longevity SDG 60; T.85: 396.

- hosts of deities of the four classes of *tantras* SDG 7.

- noble *śravakas*, *pratyekabuddhas* and *arhats* SDG 55.

- nine Dra ma brothers of the *dgra bla*s T.85: 399.

- *dgra bla*s T.50: 7; T.85: 24,402,403,405,409,415,416—thirteen *dgra bla*s T.45: 59; T.85: 400—*dgra bla*s of the three Phya, dMu, gTsug T.45: 73; T.85: 401—*dgra bla*s of the six human clans (*mi bu gdung drug*) T.45: 74—nine hundred ninety thousand *dgra bla*s T.45: 76.

- *wer ma*s T.50: 7; T.85: 25,408,409,415,416—thirty *wer ma*s T.26: 4—three hundred sixty *wer ma*s T.45: 75; T.50: 7.

- king of the battling kings SDG 64.

- *phu nu* T.26: 4.

- thirty-three knights (*dpa' bo*) SDG 11,24,63; T.45: 69; T.67: 9; T.85: 411.

- seven beings that are the noble braves (*yang thus*) T.45: 70.

- three valiant ones (*zhe thus*), falcon, eagle and wolf T.45: 71.

- three hundred commanders (*sna 'dren*) SDG 12.

- three-hundred sixty *thugs kar*s T.85: 406.

- eight powerful deities of the road (*lam lha gnyan po* [*mched brgyad*]) of the *cang seng*s T.85: 407.

- [eight sisters] maidens of Gling ([*gling gi*] *dwangs sman* [*mched brgyad*]) T.67: 9; T.85: 410.

- gods of the *klung rta* T.85: 397.

- five deities of the individual T.85: 404.

- guards SDG 12; T.85: 22.

- [four] dGyes sde T.45: 72; T.67: 9; T.85: 382.

- eight classes of gods and demons SDG 59; T.50: 7; T.67: 10; T.85: 26.

- haughty spirits (*dregs pa*) T.50: 7; T.67: 10; T.85: 413.

- nine *ma sang* brothers T.50: 7.

- sMan T.45: 72.

- gods SDG 61—armies of the gods T.45: 77; T.50: 7; T.85: 388,412.

- *nāga*s SDG 61; T.50: 7—armies of the *nāga*s T.45: 77; T.85: 392.

- armies of the *gnyan*s T.45: 77; T.85: 390.

- seventy glorious protectors gTsang rigs T.45: 78.

- *btsan* T.50: 7.

- *yakṣa*s T.50: 7.

- *gnyan*s T.50: 7.

- lords of the earth (*sa bdag*) SDG 61.

- local gods (*yul lha*) SDG 9,61; T.45: 80.

- spirits owning [this] land (*gzhi bdag*) SDG 9; T.45: 79.

- local deities (*zo dor*) T.45: 80.

Another frequent iconographic representation used as a support (*rten*) for Gesar and his entourage—in the present case a thangka described in Tsering 1979: 169ff.—displays the following figures around Gesar riding Kha dkar rkyang:

- above Gesar is Padmasambhava with Śantideva on his right and Khri srong de'u btsan on his left.
- in the front stand Gesar's three private guards: on the left, Glag zhe thul (Eagle hero), in the center, Khra zhe thul (Falcon hero), on the right, sPyan zhe thul (Wolf hero).
- on Gesar's right stand his wife 'Brug mo and Nis Chung ('Brug mo's cousin).
- all around Gesar are *wer ma*s endowed with animal forms:

    (1) the four elemental deities controlling the four elements are Bya rgyal khyung (*garuḍa*), Gangs seng dkar mo (white lion), rGya stag dmar po (red tiger), g.Yu 'brug (turquoise dragon);

    (2) Dung khra hor pa (white falcon), rGo ba (antelope), gYag rgod (wild yak), Gla ba rog po (musk deer), Blo gsal ri bong dkar lu (clever white rabbit), Dred mo sog dkar (white-spotted bear), Ser nya (fish), sBrul ljang (green snake), gZig (leopard), Khra (falcon), Glag (eagle), a blue wolf, a yellow owl ('Ug pa ser po), and a white vulture (Thang dkar rgod po). Each animal performs a particular task, such as protecting Gesar from darkness (white falcon), from poison (yellow snake), from uncertainty (vulture during the day and owl at night), from snakes (musk deer), whereas others provide him with what he needs to accomplish his mission (i.e. food is supplied by the blue wolf, advice by the wise rabbit, tenacity by the bear).

6.1.3 The ritual as a method to perform outer magic

If we analyze the *bSam pa'i don grub ma*, a typical example of a Gesar *bsang* ritual, we can distinguish twelve main parts:[349]

(1) [SDG 2]: The first stage is the homage to the guru, in this case Mañjughoṣa.

(2) [SDG 3–4]: The second stage consists in the preparation of material offering substances: the golden beverage (*gser skyems*), the substance to be burned in order to produce the required smoke (*bsang*) [see SDG 4], the best food (*zas phud*), the flour-butter (*phye mar*) and varieties of fragrant incense (*dri zhim spos sna*) [see also SDG 47–49].[350]

(3) [SDG 5]: The third stage involves receiving one's yidam, which leads to spiritual power (*byin gyis rlabs*) through the practice of the corresponding *sādhana*. Without this stage, the ritual would be meaningless since *samayas* operate within a given transmission and lineage connecting the practitioner of the ritual with the awakened person who first made the invoked being pledge himself as a protector. This continuity of the transmission links the practitioner to the protector who is going to be invoked. This is not simply a connection based on an event which happened in the past. The nature of this bond consists in being spiritually connected through one's practice with the mission of the protector, for instance, protecting the *Dharma*. In a real sense, the transmission from guru to

[349] As noted by Gaenszle 2007: 145ff., "Ritual speech is a means to create and manipulate the relationship with the counterpart", and as such, there are three main rhetorical strategies in rituals dealing with superhuman beings: 'situating' in the sense of connecting the ritual with the context, presenting the offerings, making requests." Each of the twelve parts of our ritual, the dedication of the merits excepted, belong to one of those.

[350] Regarding the various kinds of offerings and symbols or objects found in the ritual, Dagyab 1992, Beer 2003, and Beyer 1988: 148–154 are important resources.

student is purely dependent on the transfer of living knowledge of how things are, and not on a formal membership in any specific group, school, or tradition. By virtue of the sincerity of their spiritual goals, practitioners of Gesar are bound by their promises. Gesar, himself, is bound by specific pledges [see SDG 80 and SDG 96], and so are the various beings (gods and demons) invoked in the ritual. Moreover, the level of understanding and realization of the practitioner in relation to her/his yidam conditions the way this practitioner understands Gesar's nature. As we have seen, protectors can be understood in different ways, outer, inner and secret. On a practical level, the practitioner goes through his/her *sādhana*. The state attained by this process depends on his/her spiritual capacities. The purpose of the *sādhana* practice is not to produce a state of trance or altered state of consciousness, rather the ideal result is that the practitioner sees *things as they are;* the *sādhana* functions as a reminder. From one point of view, any ordinary state of consciousness,[351] whatever it might be, is a trance, and it is the ultimate goal of the *sādhana* to put an end to this illusory reality. It is therefore inappropriate to characterize the invocation of the yidam as a 'trance' simply because this phase which is the basis of the whole ritual is, for outsiders, very similar to the 'shamanic journey' of non-Buddhist rituals.[352]

[351] It is understood here that primordial knowing (*ye shes/jñāna*) is not a dualistic state of consciousness (*rnam shes/vijñāna*).

[352] Gaenszle 2007: 186 explains in a wonderful way how the 'journey' can be identified in the context of a Mahawang Rai ritual: "In comparison with other sections the journey parts are generally more monotonous, and the priest's gestures tend to be withdrawn and undramatic. This is the time when audience attention is relatively low, and people may turn to chatting or some other activity." Although, as stressed above, things are quite different in the context of Buddhist rituals, similar features can be observed at the beginning of tantric rituals during the important phase described above, right before 'ritualized action' (purification through smoke offerings, ransom, etc.) happens.

(4) [SDG 6–15]: At this stage, the gurus, yidams and *dharmapāla*s are invoked and invited to participate to the ritual. They are invited in an order which is classical in Vajrayāna. The three roots (*rtsa gsum*, namely, gurus, yidams, *ḍākiṇi*s and *dharmapāla*s) are first invoked, with the three jewels (*Buddha, Dharma, Saṅgha*) immediately following. The oath-bound deities come next. This is the general invocation. This particular one relates to Gesar and his retinue.

(5) [SDG 16–17]: Homage is paid to this assembly by the participants whose three doors (body, speech, and mind) must be pure. This refers to the sacred pledge or commitment (*samaya*) binding the practitioners in the totality of their own being to their spiritual endeavor. The whole ritual is based on this notion of *samaya*. Without it, no communication is possible. *Samaya*, as described above, works in both directions.

(6) [SDG 18–25]: Then, offering substances are mentally visualized and offered to the three roots and Gesar.[353] It is interesting to note that an important shift in the ritual occurs at this stage. The offerings are not of a physical nature like in stage 2 but are imagined, visualized, by way of mind. The notion of offering *substance* is consequently radically transformed and carried to a new level which is obviously not dependent on materiality anymore but on mind. The sphere of operation of the ritual, which was the outer physical world, is now completely shifting in direction to a more subtle, inner dimension of reality. At the end of the ritual, a final shift will occur, as we shall see, to reintegrate the mundane level of physicality (requests to increase riches, etc.).

[353] These substances are explained in details in the translation of the text.

(7) [SDG 26–29]: The following step pertains to the ‘authentication’ of the ceremony-master by the lineage so that the ritual works as desired. Again, this involves a commitment, a bond, with obligations on both sides: the assembly will accomplish the desired activities and the practitioners will not be lazy, or indifferent to their pledges.

(8) [SDG 30–46]: Gesar is invoked by means of his war cry[354]. This war cry (*kyi ki ki la swo swo swo*) has a symbolic function linked to *samaya*—knowing the war cry shows that one is part of Gesar’s clan. In fact this part of the Gesar ritual, when performed in public, has the symbolic function of re-establishing the brotherhood (*phu nu*), the social structure of those linked by the same *samaya*. This, as a result, strengthens the mutual obligations of the members of the clan and has the important social function of re-mobilizing the group as the best possible protection against any kind of adversity.[355] In addition to the basic purpose of any war cry, such as cheering up troops, or enhancing cohesion, this *kyi ki ki la swo swo swo* has the function of activating Gesar by reminding him that one belongs to the same brotherhood, the *phu nu*,[356] within the context of the Tibetan clan-based feudal society. Gesar practitioners usually yell loudly the *ki ki swo swo* in a quite uninhibited way. The Gesar war cry is supposed to be wild and fearless, and seems quite similar in its nature to the final jump and cry of the maori *haka tarapahi*. The semantic field of this passage which is not for the faint-

[354] See Kelényi 2003: 16b.
[355] For a detailed description of the social role of a *bsang* ritual in the context of Bon, see Karmay 1998: 388–389.
[356] Regarding the term *phu nu* and its importance in the Gesar epics, see Karmay 1998: 497.

hearted[357] is accordingly almost exclusively related to war. Gesar's help and protection against various evils are vehemently requested by means of his heart syllable. From the perspective of a worldview where every thing and every being is a symbol, a mere name, nothing but a mark left by the seal of luminous emptiness, the entire universe is made of cyphers. Knowing secret names, or secret heart-syllables, is knowing the nature of things. Knowing the nature of things is being able to control them. In this passage, Gesar is summoned as an invincible *gnyan* whose task is to destroy—mercilessly—all hostile forces. A remarkable feature of this passage is that the practitioner appropriates for him- or herself the enemies' wealth or attributes; the interpretation as outer, inner, or secret is based on how one understands the meaning of 'enemy'. This symbolic appropriation of the enemy's qualities following his defeat is also found in Indo-Tibetan Tantrism where the victorious Heruka takes for himself the attributes of Rudra, as mentioned above. The whole passage is a respectful yet fervent and poetic exhortation to act. It is accordingly formulated in the imperative mode with several rhetorical figures of speech. The only lexeme of the text expressing intensity through reduplication (*rgyug rgyug*) is used on this occasion.[358]

(9) [SDG 47–85]: The purification ritual by means of smoke (*bsangs*) *per se* begins at this stage. The ritual proceeds through a litany of names of transcendent and worldly beings who have stakes in this purification process. The focus is then on Gesar, who, compared to the preceding stages, is perceived less like an outer being and gradually more as the emanation of particular positive qualities (the invulnerability of armor, the sharpness of blade, etc.). In this section, there is a

[357] See [SDG 38]: "Slay [our] enemies, take their wealth" /*dgra bo la sod dgra'i nor long*/

[358] It is built by merely reduplicating the morpheme *rgyug*.

remarkable switch: Gesar is called *dgra bla*. His nature becomes slightly ambiguous since *dgra blas* are presented as the embodiment of particular positive qualities.

(10) [SDG 86–95]: A short ritual of suppression (*bzlog pa*) of negativities, obstacles, and demonic activities by means of the wrathful seed-syllable (*bīja*) *bhyo* follows the *bsang*. The expression *bzlog pa* means 'to drive out', 'to send back', 'to drive away', or 'to eliminate'. There is no room for negotiations in this part of the ritual. Gesar's most wrathful activity is simply requested to terminate all hostile forces. The actions to be performed by Gesar are very direct.

(11) [SDG 96–108]: The final requests made to Gesar are related to the four activities (*'phrin las*)[359] but since the activity of wrathful destruction has been extensively dealt with in the previous sections of the ritual, the three remaining actions are stressed (pacifying, increasing, and conquering).[360]

(12) [SDG 109–112]: The last part concerns the usual dedications of merit together with a few verses of aspiration.

To conclude on this point, the essence of the ritual on the outer level is to invoke the *dgra bla*s to turn the entire environment into a sacred space as the *dgra*

[359] According to Norbu 1997: p243, n.18: "The four actions (*phrin las bzhi*) are: pacifying (*zhi ba*), increasing (*rgyas pa*), conquering (*dbang pa*), and wrathfully destroying (*drag pa*)."

[360] Apart from emphatic stylistic formulations expressing *grandeur*, such as poetic metaphors, many words indicating politeness (honorifics) are used throughout the ritual, particularly, at the time of making requests in the imperative mode while directly addressing Gesar (for instance, *mdzod* SDG 46,79,96,100, or *dbu* SDG 33). In fact, the apostrophe as a rhetorical figure of speech is employed twice (SDG 10,23) in order to specifically address Gesar. As an aside note, this ritual speech genre is not really a dialogue in the sense that it is not expected that Gesar manifests his approbation or that he answers in order to accept the 'deal' offered by the officiant. However, as in other rituals connected to *dharmapāla*s, some outer signs or manifestations such as thunder, rainbow, etc., which can be interpreted in various ways, may occur at some point in the ritual.

*bla*s take possession of their support. In this respect, it is important to do offerings with precision; the environment should be clean; and as always in such rituals, the intention of those participating in the ritual should be positive with regard to other beings.

6.2 The inner level of the ritual

6.2.1 Gesar as mind

As we have seen, the ritual is a symbolic replay of the epic. On the inner level, mind is dismantled by means of mind in order for primordial knowing to manifest. The transformative power of this approach is not a psychotherapy since mind is never separated from its sacred primordial nature in this process. Gesar as a *dgra bla* can also be innerly invoked within the practitioner by eliminating and purifying the *grib*, the negative or disharmonious emotions. The inner Gesar and his companions, the *phu nu*, therefore symbolically represent the sacred positive force of the awakened mind together with its positive qualities (e.g. renunciation mind, loving-kindness, intelligence, determination, strength). On this level, the ritual has two main goals: (1) to lead to awakening; (2) to improve life circumstances (i.e. *rlung rta* 'good fortune', *srog* 'vital force', and *dbang thang* 'field of power'). The philosophical background within which this is carried out is Yogācāra-Madhyamaka in the case of the cult and practice of Gesar systematized by Mipham. The Gesar rituals are based on the understanding that there is no so-called reality apart from mind, a basic Buddhist tenet. The Sanskrit word *buddha* means 'awakened'. Our 'reality' that we take for granted is not what it seems to be—like dreams, magical illusions, and hallucinations. From this Buddhist point

of view, we are in fact constantly in a sort of waking trance, which explains why we need to 'wake up' since we do not see things as they are and are therefore bound to go through unpleasant experiences on account of this. We believe that things are permanent and independent wholes instead of seeing that reality is made of (1) generalizations that do not in actuality correspond to anything real; (2) spatially and temporally extended phenomena arising in dependence upon causes and conditions that are themselves impermanent and relative. According to this view, everything we conceptualize (generalities) or directly perceive (particulars) is fictional when analyzed. It consists merely in 'information':

> In Buddhist philosophy, anything that is perceived by the mind did not exist before the mind perceived it; it depends on the mind. It doesn't exist independently, therefore it doesn't truly exist. That is not to say that it doesn't exist *somewhat*. . . . We are in a deep sleep, hibernating like a silkworm in a cocoon. We have woven a reality based on our projections, imagination, hopes, fears, and delusions. . . . When we have not realized emptiness, when we don't fully understand that all things are illusions, the world seems real, tangible, solid. Our hopes and fears also become solid and thus uncontrollable.[361]

In this system, our 'reality' is illusory, consisting of experiences that are nothing but substanceless hallucinations inseparable from mind. Within a single day, we go from one trance to the next by deleting or not seeing what is there (i.e. impermanence) and generalizing (i.e. perceiving wholes instead of their parts). These distortions lead to superimpositions in terms of existence and nonexistence,

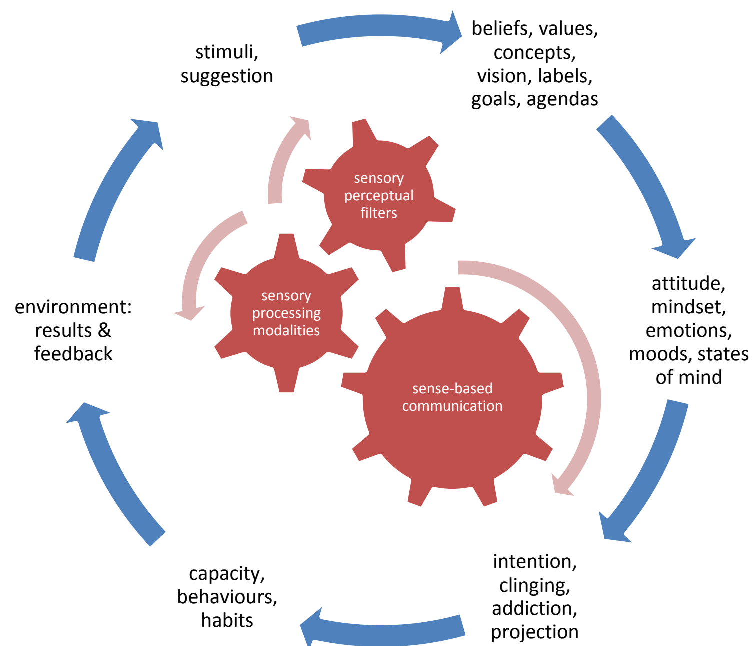
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[361] Dzongsar Khyentse 2007: 66,67,78.

and are made possible by the focus of attention upon a tiny part of the ‘big picture’—reality as it is. To comprehend what is meant by this, we could use as a metaphor the western concept of hypnotic trance phenomena such as confusion, subjective time distortions (backward/forward), identity progression and regression (e.g. age regression), dissociation, amnesia and hypermnesia, sensory distortion, positive/negative hallucination, daydreaming, etc.[362] To illustrate this, suppose one initiates a ‘friend trance’ with somebody one has just met, then a ‘fight trance’ as conflict arises. From a Buddhist perspective, a friend is perceived where there is none (positive hallucination), an enemy is perceived where there is none since one forgets all the good things this person might have done (negative hallucination), and—for the sake of the demonstration—as one remembers minute details showing how bad this person is (hypermnesia) and associates this experience with childhood issues (age regression), one keeps on arguing for ages about something insignificant (subjective time distortion). Trances are a narrowing of attention in a fragmented manner which we cannot control. So-called reality happens to us as a continuum of such experiences. According to the view at the core of Gesar rituals, what we see ‘out there’ is not the real world at all but our own internal representations, our own trances: all we have in mind are bits of information, ideas, not real things. We find ourselves in our own ‘reality tunnel’ which is none other than the continuum of our daily experiences, a prison that is more or less comfortable and spacious, namely, the ‘reality’ filtered and shaped by our beliefs, representations, conceptualizations, perceptions, and

[362] In his book entitled *Trances People Live,* Wolinsky uses an innovative conceptual framework regarding the notion of reality that integrates theories found in Buddhism, Hinduism, quantum physics, and Ericksonian psychotherapy (see Wolinsky 1991). I use in this chapter Wolinsky’s terminology regarding ordinary reality and the waking trances of everyday life, since it is a convenient way to explain the philosophical view upon which the Gesar rituals are based.

emotions with which we identify ourselves. The Buddhist paradigm of the six worlds presents various karmic visions classified according to the emotions at their inception. In this view of the ‘real’, the issue is not so much the illusory show, ‘reality’ itself, but the ensuing identification, attachment, and clinging. What we are, our identity, is the result of this pattern and what happens to us is nothing but the ‘path of least resistance’ with regard to the way we process reality, both in terms of content (script) and in terms of sensory modalities (visual, auditive, etc.) as displayed in figure 1. To conclude on this point, all dualistic states of consciousness relying upon a subject and an object represent, in this context, a form of trance state, as schematized in the following figure:



In the case of mind-over-matter magic, as defined by Subbotsky, it is assumed that physical objects are not cut-off from consciousness.[363] According to Mahāyāna, there is nothing real on the side of the object (be it demons or gods like in the present case).[364] These objects are, from this perpective, nothing but a cognitive experience.[365] Ultimately they are not what they seem to be. As such, they have no independent existence and are therefore 'manipulatable' since they depend on causes and conditions. This represents the philosophical background of the Gesar rituals whose aim—on the inner level—is to balance the emotions and attitudes at the inception of the outer reality by reshaping and structuring beliefs, values, and the perception of reality. In a word, mind is set in a different way so that reality on the outer level manifests according to what is deemed positive. The principle here is that different emotions result in different combinations of external elements, 'out there'. These external elements are conceived as crystallizations, solidifications, or fixations of what is by nature both flowing and inducing the flow of experience: emotions as mental events. Outwardly as well as inwardly, the transformative power of the ritual is based on the Buddhist doctrine of causality or dependent arising (*pratītyasamutpada*). Things do not arise randomly but on the basis of causes and conditions. As a result, relative reality can be changed by changing causes and conditions. On the strictly inner level of

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[363] In this context, concepts such as participation-based behaviour and nominalism come to mind (see Subbotsky 2010: 98–99).

[364] This theory is, for instance, a feature of the tantric doctrine of the three *kāya*s, and of Buddhist philosophical doctrines such as Madhyamaka-Yogācāra or Pramāṇavāda, the epistemological school of Buddhism. In these approaches, external manifestations are not physically present as what they are perceived to be independently from mind or its nature.

[365] See Dilgo Khyentse 1992: 136: "Comment le samsara se manifeste-t-il ? Alors que nous percevons avec nos cinq sens ce qui nous entoure, toutes sortes de sentiments d'attraction et de répulsion se forment dans notre esprit."

the ritual, the 'psychologization' of demons is indisputable.[366] A very interesting story—at the beginning of the Khams version of the epic—explains the origin of demons.[367] The demons were born from the anger and hatred of a woman who had been abandoned by her mother, as the latter wanted to devote her life to *Dharma*. The daughter, who had three children and a difficult life, cursed the ascetic who inspired her mother to practice *Dharma*, pledging to come back with her three sons as demons to destroy *Buddhadharma*. This narrative is evocative of Kapstein's account of Rudra's myth. It also 'psychologizes' the concept of 'demon' in that it supports the idea that there is no demon apart from anger and hatred. Because the causes of the appearance of our mental projections as 'demons' consist in our own mental patterns, changing those should affect the very existence of what is perceived as a 'demon':

> All rudras come from beings' attachment to ego, or self, to be self-victorious in the material world, which is the root of all harm and must

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[366] Cantwell 1997: 108–109 describes the ritual of *sgrol ba* (liberation through ritual killing) in which the same multidimensional aspect is displayed: "Most manuals speak of *dgra-bgegs* 'hostile forces and obstacles' as the objects to be killed and liberated. Sometimes *'byung po* (elemental forces) and other classes of negative forces are added; sometimes the object is *rudra* or the *rudras*. . . . In ritual manuals and contemporary practice, *rudra* is always equated with the most negative qualities—ignorance, self-grasping, the three poisons—within the practitioner's mind. . . . More generally, where the object to be killed and liberated is specified simply as *dgra-bgegs*, the symbolism has the same significance: *dgra-bgegs* are also equated with the three poisons. The *bgegs*—'obstacles'—are distractions arising in meditation, while *dgra* are the 'hostile forces' preventing liberation. . . . The object of '*Vajra* wrath' in ritual killing is, 'discursive thought (which creates the process of labelling: the city of ego projections (of) subject and object'. During my fieldwork with monks in Rewalsar, similar psychological interpretations were almost exclusively emphasised. However, this explanation of *dgra-bgegs* as manifestations of the practitioner's Ignorance [sic] is not adequate in accounting for *sgrol-ba* as a rite which can kill actual sentient beings. Although at one level, *dgra-bgegs* are internal psychological forces, they may simultaneously be external forces, even appearing to sentient beings. There is no rigid distinction between internal and external forces in Tibetan thinking−omens in the outer world may reflect individual problems." In fact, according to such rituals, the outside world is always a reflection of the 'inner world'. A secret problem (the ignorance of one's real condition) creates inner obstacles (emotions and negative states of mind) which like seeds ripen and generate all kinds of outer problems (poverty, quarrels, diseases, etc.)

[367] See David-Néel/Yongden 1992: 1–10.

be annihilated through realization. Then, all harmful phenomena can be purified.[368]

On the inner level, daemons such as *dgra bla*s therefore represent our positive emotions or states of mind whose power lies in their capacity to shape our so-called *reality*. This is reminiscent of the way Greek gods or daemons symbolized emotions while simultaneously being as *real* as humans. These daemons are logically considered more powerful than human beings. Without them, there is nothing human beings can perceive or do since, from such a perspective, reality is accepted to be the mere crystallization of these various emotions and states of mind.[369] In the particular context of this Gesar ritual, negative emotions can be seen as the 'enemies'. They are the inner demons shaping reality in a negative way. As shown repeatedly in the course of human history, the outcome of war or battles was often decided by emotions. Fear, despair, or panic are lethal enemies for warriors, and the *reality* of victory or defeat is dependent on emotions.[370] Negative emotions are in such circumstances as *real* as physical hostile forces, albeit of a different nature. From the perspective of inner psychological forces, the ritual therefore aims at dispelling negative

[368] Thinley Norbu 2006: 260.

[369] Needless to say, such a view of the world goes straight against Frege's anti-psychologism and is quite fascinating from an epistemological point of view. According to the *Weltbild* upon which our ritual is based, Frege seem to conflate inter-subjectivity with objectivity. An inter-subjective experience in itself does not prove that something exists objectively exactly as inter-subjectively imagined or conceived, or that there is something truly existent on the side of the object as imagined subjectively or even inter-subjectively. In the context of our ritual and in contrast to Frege, mind, feelings, states of mind and emotions cannot be separated from logic or experience. Here, the mere subjective and somewhat naive process of objectification is not accepted as a proxy for objectivity.

[370] The attitude of Leonidas at the battle of the Thermopyles or that of Alexander the Great at the battles of Issus and Gaugamela are good illustrations of this. The next step is logically the deification of these extraordinary emotions and mental forces shaping everyday reality in the most supernatural way. The historical precedent of Alexander the Great's divinity in the sense of a sacred positive force manifesting itself on the level of outer reality as accepted by some of his oriental followers is a good illustration of the relation between warriors, emotions, gods, and reality in the context of an ancient feudal and martial society.

emotions and invoking positive ones through re-orienting or re-framing the participants' states of mind towards that which is conducive to (1) full awakening, (2) better 'dreams' and 'hallucinations'. This is achieved by recognizing one's desires and letting go of subconscious blocks. As in most rituals, the focus of attention is shifted from the negative towards the positive, after having acknowledged negative aspects of life, as is the case in most rituals. Without minimizing the brutal aspects of existence, wholesome qualities are celebrated throughout these practices. In the context of these practices, the positive attitudes characteristic of Gesar, the four inner *dgra bla*s invoked by the ritual, are confidence, humorous joy, bravery, and congruence. They are respectively symbolized on *rlung rta* flags by animals representing the clans related to Gesar, tiger, snow lion, *garuḍa*, and dragon.[371] These four animals symbolize the four elements on the basis of which the entire outer reality manifests.

6.2.2 Invoking the inner *dgra bla* as a mental attitude

On the inner level of the ritual, ordinary reality consists in the experience of being locked in a net of habits because one is 'stuck' on certain emotional patterns. The outer crystallisation of a negative set of emotions is the product of some conditioning mental states functioning in the way of a computer bug or a loop in a computer program. Within the various methods of 'liberation' applied in Tibetan Buddhism, there are two main ways to dismantle the belief in the reality of these fictions. The first one (e.g. Madhyamaka) relies on critical thinking and

[371] Chogyam Trungpa calls these four attitudes the 'four dignities': "The four dignities are *meek*, *perky*, *outrageous*, and *inscrutable*. . . . Meekness is basically experiencing a humble and gentle state of being, while perkiness is connected with uplifted and youthful energy. Outrageousness is being daring and entering into situations without hope and fear, and inscrutability is the experience of fulfillment and uncontrived, spontaneous achievement." (Trungpa 1984: 161).

logic. The second one (e.g. Vajrayāna) by-passes critical thinking and logic altogether and uses the trance itself to disentrance. The first approach consciously dismantles fictions in an intellectual way, whereas the second works in a more subconscious manner through symbols and emotions. This explains why tantric practices do not follow an intellectual approach. In fact, it is often stressed in this context that being too intellectual can even be an obstacle. Rituals such as the SDG gather people from all walks of life, laity as well as practitioners. Lay participants may be people possessing neither experience of meditation nor familiarity with the subtleties of Buddhist philosophy. In this typical Vajrayāna context, these practices are presented as shortcuts leading the practitioners to the ultimate accomplishment more rapidly than analytical approaches do. From this perspective, the ritual is implemented in order to induce some direct effects on the participants' mind. This is necessary, as we have seen, on account of the role played by mind on the perception of and clinging to 'reality'. Yet, it would not be fair to reduce these practices to this single aspect. Tenzin Namgyal explains this very clearly with regard to similar Bon rituals:

> We may interpret the shamanic practices as only symbols used to manipulate mechanical psychological processes. But when we really need help, we don't turn to what we believe is only psychological; this is because it seems smaller than we are in our totality. In a sacred relationship—with the elements, the deities, the master, the holy

> texts—we turn to something sacred, of greater value and meaning than our depression or anxiety or self-hatred or disappointment.[372]

Two essential things are mentioned here:

- The ritual does use psychological 'triggers' to obtain predictable responses to psychological stimuli. This does not imply that the ritual is a mere manipulation of mind, or 'sleight of mind' as it is based on a very sophisticated rational philosophical view.

- In the tantric context of the inner level of the ritual, the ritual relies on an approach to the sacred that is not disconnected from one's own nature. Mind and its manifestations are never cut off from their pure nature. As mentioned earlier, the ritual constantly plays on these three intertwined levels of reality: the manifestation happening in mind, mind as a continuum of fleeting emotions and feelings, and the ultimate nature of mind. In this vision of the world, the psychological forces operating in the ritual are thus sacred manifestations of the pure nature of things which are not separable from the pure nature of one's mind, expressed as the ultimate guru and the chosen deity. The ritual cannot therefore be reduced to a psychotherapeutic act because it relates to something sacred, something of much greater value than mere emotions, which gives it, according to Tenzin Namgyal, its particular efficiency in times of crisis.

On the inner level, Gesar's awakened actions take place in the 'space' of confused mind. The poison of emotions becomes the very antidote against the intoxication they induce. Mind is confused or blocked because of inner obstacles and fixations. Habits, in the form of repeated patterns of disturbing emotions

[372] Tenzin Wangyal: 2002: 7.

(anger, infatuation, envy, etc.), take place involuntarily in reaction to external stimuli. These emotions act as forces that bring about 'reality' and our belief in its actual existence. When these inner unbalanced forces, the emotions, occur repeatedly and become habits to the point of shaping one's karmic vision, they may cross a critical threshold beyond which they start manifesting in the outer reality, as if they had crystallized externally. For instance, extreme and widespread paranoia can be reflected outwardly as general aggression on the scale of an entire country. In such extreme cases where negative emotions such as hatred, paranoia, fear, etc. are widely shared, negative aspects of ordinary reality such as poverty, wars, etc. appear as the reflections of these inner disturbances and obstacles. Mayhem, madness, and chaos on a grand scale, as is the case at the beginning of the Gesar epic, ensue from extreme collective emotions and the resulting collective karmic vision. The outer reality of the most material things such as food—or the lack thereof—is, according to the view upon which the Gesar rituals are based, literally shaped by inner forces of emotions. As an answer to such issues, the ritual uses mind and emotions to dismantle this very mind, a feature of the higher *tantra*s. The inner level is accordingly highly symbolic since it does not deal with the outer form of things in the way they ordinarily manifest. In this approach, the outer elements are the reflection of the internal elements, and the elements themselves are symbols standing for some important aspects of matter and mental events alike.[373] For instance, although various tantric systems exist, the quality of water—as a symbol—is generally understood as a cohesive force which, 'holding things together', enables fluidity and comfort while the

[373] In the various Buddhist *Abhidharmas*, the elements symbolize specific characteristics such as cohesion in the case of water.

emotion resulting from a lack of this property is anger or aversion. The quality of fire is described as creativity and dispersion in the sense of a leveraging force projecting and scattering itself outwardly. The related emotion is attraction or desire. The quality of air is the force of momentum. Its corresponding negative emotion is the acute sensation that something others have is lacking in oneself. The quality of earth is the force of inertia, its related emotion being a feeling of self-satisfaction or self-centredness. The quality of space is by default an accommodating force, spaciousness, unimpeded by anything as it is in fact an absence of the four other elements, and simultaneously, that which encompasses everything. Its related emotion is mental dullness, the state of being mentally stuck on, blocked by, or fixated upon something. It is clear that these elements must be ideally balanced. A certain amount of inertia means stability and solidity; too much of the corresponding earth element may generate sluggishness or dullness. Spaciousness, if excessive, can result in being 'spaced out'. In Vajrayāna, materiality as well as states of mind are related to these elements which stand as symbols for forces of momentum, leverage, inertia, and cohesion within space. Ultimately, these forces are recognized in a sacred perspective as deities symbolizing the union of whatever manifests with the primordial purity of the nature of mind. In the context of Gesar rituals, balancing these elements on the inner level is a method to pacify negative emotions and develop the positive ones, particularly, those conducive to the realization of primordial knowing (*ye shes*). 'Impure vision' can thus be gradually refined into pure sacred vision or—if one can achieve it—suddenly disappear as the primordial purity of ordinary appearances (forms, emotions, etc.) is directly recognized. Numerous means such

as physical postures, breathing, visualizations, recitation of mantras are used by higher *tantra*s to get ‘there’. Some of these methods have been integrated by Mipham into Gesar rituals and have thereby taken on a distinctive ‘Gesar flavor’. As we have seen above, the mechanical character of our emotional responses to external stimuli is used as fuel to refine the emotions into their quintessential nature. In the Gesar rituals, this is achieved by developing the following positive attitudes, each of them corresponding to a particular element and emotion:[374]

(1) Bravery (associated with fire—attraction)

Desire, attraction, or infatuation, is related to the fire element which, in terms of its essential property, represents a leveraging force, continuously projecting itself outward, away from its starting standpoint, just like a prairie fire does. Attraction is the emotion which elicits enthusiasm, inspiration, and change. Transformation is made possible by the fact that, as in any seduction process, one is compelled to relinquish any status quo in order to create rapport and find a common ground. This element, when balanced, is therefore strongly associated with creativity, mystery, and what has come to be called ‘fun’ in everyday language. When the fire element is lacking, it manifests as depression. When it is present in excess, it generates infatuation, needinesss, a feeling of thirst. Bravery, as a warrior quality,

[374] Chogyam Trungpa associates these four qualities with the four animals. For an extensive description of the ‘four dignities’, see Trungpa 1984: 159–172. It is worth noting that these four states of mind taken together denote the state of ‘flow’ described and studied by psychologists like Mihály Csíkszentmihályi. Regarding the correspondence between animals, emotions, and elements, various interpretations exist, reflecting the syncretic nature of the *rlung rta* practice (see Beer 2000: 62b, Cornu 2006: 132b) as well as the different systems of correspondence found in various *tantra*s. The problem is here further compounded by the fact that, although the practice is pre-Buddhist, some animals appear to be of Chinese origin, and, as a consequence, have a different symbolism. For instance, the Chinese tiger and dragon are in opposition, in contradistinction to the Indian mythology where the *nāga*s and the *garuḍa*s are considered to be arch-enemies. In addition, the geomantic disposition of the animals in the four directions as it is sometimes found should not be conflated with their symbolism. The dragon is thus sometimes associated with the south, but, in this particular case it seems to symbolize the presence of water in the earth element (see Beer 2000: 62b).

means courage, perseverance, and resilience in the sense of being beyond hope and fear, open to new situations within the wide open space empty of reference points. As a preparation for the invocation of the secret *dgra bla*, bravery is necessary in order to step out of one's comfort zone and habit patterns in spite of one's fear of losing one's identity in the process.

(2) Humorous joy (associated with earth and self-centeredness)

The earth element corresponds to the emotion of self-satisfaction, self-esteem, or self-centeredness. This element represents the force of inertia. When in excess, this emotion morphs into arrogance, fixation, egotism, or stinginess since mind is exclusively focussed on one's own self. When it is lacking, there is a need for grounding which takes the form of material and psychological insecurity. When it is balanced, it manifests as stability and solidity, establishing a solid basis, or ground, which, when mind is awakened, is not dependent on fluctuating circumstances. In the context of Gesar practices, this force appears as humorous joy. Laughter plays an important role in the epic and in the rituals alike. Taking illusory manifestations seriously means being completely entranced by whatever manifests. Humour prevents the Gesar practitioner from taking circumstances too seriously as something solid, permanent, and substantial. It also opens the door to qualities such as tenderness, loving-kindness, and goodness that do not depend on circumstances and should not be subject to doubt. In this approach, unwavering enthusiasm resulting from appreciation and abundance denotes a complete absence of insecurity and poverty. As a preparation for the invocation of the secret *dgra bla*, humorous joy releases the knots of dualistic vision without falling into the traps of frivolous egotism or mental dullness. Considering that one precisely

sees what is happening without being engrossed by the situation, having a humorous and joyful mind means that mind is neither fixated nor scattered.

(3) Congruence (associated with water and repulsion)

The water element stands for the cohesive force keeping ‘things together’ and enabling fluidity or flexibility. Something undesirable generates discomfort and anger, or any emotion associated with aversion and aggression on account of a lack of mental (or physical) flexibility. When this cohesive force is balanced, it manifests as fluidity, cohesion, and comfort. This flexibility enables acceptance and thereby pacifies obstacles. When it is unbalanced, there is a lack of flexibility resulting in irritation, anger, and a general lack of comfort. Alternatively, an excess of flexibility results in accepting things which should be rejected. Cohesion, fluidity, and flexibility, lead to acceptance and comfort. In the context of Gesar practices, this force manifests as congruence, or harmony, the expression of authenticity, genuineness, and wholesomeness as evidenced by a complete absence of struggle and calculation, an important feature within the *phu nu* and the Gesar warriors themselves. As a preparation for the invocation of the secret *dgra bla*, the force of congruence contributes to the release of sheer spontaneity beyond confirmation.

(4) Confidence (associated with air and envy)

The air element symbolizes the force of momentum. The emotion associated with this force is envy in the sense of an acute sensation that something others have is needed. When this force is lacking, there is deficiency of movement, or possibility for transformation, which might give rise to a feeling of being stuck or caught in

situations. When it is present in excess, there is a constant dissatisfaction, lack of contentment, which tends to generate physical and emotional instability. When it is balanced, there is momentum—but no restless agitation—and transforming oneself as well as situations is effortless. In the context of the Gesar practices, this liberating movement free from agitation or anxiety is known as the warrior's confidence. It arises from a lack of expectations in terms of result or outcome, which also represents an important attitude with regard to the invocation of the secret *dgra bla*.

6.2.3 The magic of suggestion in Gesar rituals

The purpose of the ritual is to harmonize the unbalanced inner elements and eliminate negative mental states so that so-called relative or conventional reality can be transformed. From the perspective of this tradition, the aim of all such practices is—ultimately—to dismantle all mental habits and fixations, the obstacles to awakening from everyday trances. The characteristic approach of the Gesar practices on this level is, however, that trance phenomena are used *within* the trance of illusory reality itself to model and eventually weaken it. The Gesar practices pre-suppose that mind is plastic. Since whatever manifests 'outside' is a reflection of what is 'inside', limitations are somehow self-imposed, most of the time in a subconscious manner. As a consequence, the limitation of the focus of attention typical of waking trance phenomena can be shifted and used as a resource by means of an isomorphic metaphor: illusory 'hypnotic' monsters symbolizing negative emotions are destroyed by illusory 'hypnotic' knights symbolizing positive emotions. This shift is possible because the moment of

power is the very nowness of the present moment: it is impossible to have more than one thought at any given time. The ritual is therefore used, from a shamanic perspective, as a tool to subconsciously melt and recast the elements, which are to emotional patterns what ice is to water. In the same way that the appearance of demons triggers the very appearance of Gesar, the manifestation of negative emotions triggers the manifestation of positive emotions. Once this pattern has been established, the more obstacles one encounters, the more one experiences the presence of Gesar. This connection is carried out by means of sacred symbols embodying the inner forces (inertia, leverage, momentum, cohesion), namely, Gesar and the four symbolic animals, (dragon, tiger, snow lion, *garuḍa*) that represent the four specific attitudes leading to victory over negativity (congruence, confidence, humorous joy, and bravery). These emotions are the alchemical catalysts used to design, reframe and re-imprint beliefs, values, goals, attitudes, projections, intentions, behaviors, and habits. Identity as self-image is transformed. This process is carried out by way of direct suggestions (e.g. repeated affirmations, embedded commands in the form of imperatives coupled with syntactic vagueness regarding the subject, which induces a lack of reference point which would enable identification), or indirect suggestions (e.g. visualizations involving synaesthesia, metaphors inducing transderivational search, references to the epic and primordial myths prompting modelling). These suggestions are actualized by mimesis (in the sense of subconscious imitation) in direct association with the above-mentioned powerful emotions. Direct suggestions consist in repetitive and specific affirmative or imperative sentences in which imagination and mental imagery play an important role. The efficiency

of language in such rituals hinges on the power of the emotions it generates. Poetic language is not based on reasoning or logic but on emotions. As a consequence, the transformative power of the ritual lies in the richness of the visualizations it triggers, their details, their brightness, their size, and the quality of their visual definition and rendering. On this level, the ritual speech consists in providing a life script conducive to awakening by activating in the mind of the Gesar practitioners a feeling of adhesion to and identification with a sacred positive 'mindforce' that is ultimately not different from their own mind and its pure nature. This can, however, only happen if devotion is strong enough. Devotion, a profound dedication to awakening, is the glue holding the various aspects of the tantric ritual together. Without it, the ritual is meaningless. But having identified themselves with this invincible positive force represented by Gesar and his retinue, practitioners who have devotion are subsequently in a position to emulate Gesar in their daily lives, which, in a practical way, enables the application of this life-script as a long-term endeavor. The ritual or practice, performed on a regular basis, is an important means to re-structure and organize time and space around a sacred axis.[375] Cultural, social, and familial mimesis plays a crucial role in defining habits and giving a direction to mind, usually in a subconscious way. The negative—with regard to awakening—subconscious conditioning patterns among these are by-passed by means of the practice itself in

[375] Some associations, anchoring techniques, and textual patterning found in the text aim at creating spontaneous resurgences of important aspects of the ritual in daily life, i.e. the evocation of the six elements, the celestial bodies, etc. The ritual is a seed which ideally is expected to sprout beyond the confines of the actual ceremony. As for textual patterning, space and time are important factors structuring the world in order to make sense of its apparent chaos. The ritual as a sequence organizes a series of actions directed at accomplishing a precise goal. For example, every important part of the ritual proceeds on the basis of spiritual authority which is invoked first. This grounding effect is, however, not limited to the performance of the ritual itself but is also ideally found in the daily activity of Gesar's practitioners.

conjunction with devotion. In fact, subconscious beliefs and habits are part of the context. When the context changes, their effect is affected in proportion to the practitioner's devotion for and identification with Gesar. Sincerity is indeed an important condition for the success of the ritual: the more inspiration the ritual engenders and the more uplifting it is, the more efficient the process of transformation becomes.[376] In a way, one could claim that the past, present, and future of the practitioner are meant to be replaced by a sacred timeless history, that of Gesar. Hence, during the practice and beyond, Gesar practitioners are not ordinary persons anymore, with ordinary issues in an ordinary environment. As they invoke Gesar and re-enact his 'journey back home' by means of the ritual, they become *hic et nunc* part and parcel of Gesar's retinue of knights, and thus become themselves the support—the embodiment—of the *dgra bla*s.[377] The objective of this new 'Gesar script' is to structure the scattered fragments of human experience, mind's confusions, by providing a new *vision* of consensus reality. On the outer level of reality, words and things are separate entities. On the inner level, words do not stand for real things. There is no real thing hiding behind concepts 'out there'. If one analyzes any thing, one finds nothing that is itself independent from concepts. All our percepts and concepts are dependent on mind to appear as what they are supposed to be. In fact, all we have are mental events or thoughts that can be verbalized by means of language. Having power over one's inner world of representations and emotions therefore means having power over

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[376] Many technical aspects of the meditative practices related to the ritual on the inner level proceed from inspiration. Inspiration is itself a support for concentration (in that it gathers scattered thoughts) and for creative imagination, hence the importance of poetical forms such as figurative speech (SDG 21,33–37,71,83,84) in the text of the ritual.

[377] The Bodhisattva path also uses plenty of similar martial symbols: i.e. 'the armor of patience' (*bzod pa'i go*), 'the sword of insight' (*shes rab ral gri*).

the outer reality. The outer world is thus considered as something purely symbolic revealing one's inner world. What one gets 'outwardly' corresponds to one's emotions 'inwardly'. This fundamental aspect of the ritual is connected with the role played by figurative speech in the Gesar rituals. Ritual speech is metaphoric by nature because literal language belongs to the outer level of reality. From the perspective of the inner level, all forms of language are metaphorical. Hence the importance of poetic language in ritual speech, as Dargyay explains,

> During my stay in Zanskar I gained the impression that Gesar was still alive in the hearts of his people, that in the howling of the storm, in the thunder of the avalanches they perceive him galloping to new feats.[378]

Linguistic anthropology provides a theoretical framework to understand how ritual speech generates such a transformation through the linguistic techniques of contextualization and entextualization.[379] Gaenszle 2007: 176 defines contextualization in the following way:

> Generally it refers to those aspects of a ritual performance by virtue of which it is grounded, embedded or 'anchored' in the situational context. The term first came into usage in linguistic anthropology in the sense of a 'discourse strategy' by which speakers signal their understanding of the speech situation.

[378] Dargyay 1988: 89.

[379] I shall follow Gaenszle 2007's ethno-linguistic approach as expressed in his extensive study of ritual texts among the Mewahang Rai of East Nepal for my analysis of ritual speech in the Gesar rituals. The text that is examined in this section is the SDG.

While contextualization is “the linking of the text with context” (Gaenszle: 2007: 183), entextualization corresponds to “the detachment of text from context” (ibid.):

> This process, also described as ‘decontextualization’, may be seen as a strategy to shift the focus of attention away from the immediate context of the situation towards the discursive universe which is constituted by the patterned strings of words as such.[380]

In Gesar rituals, contextualization is mainly used to create rapport, to relate to people, their lives and world based on their experience of reality and therefore (karmic) vision.[381] Building up rapport helps them feel involved and keeps them focused as the ritual proceeds. The outer level plays a key role in this. Gaenszle 2007: 175 describes this process:

> By situating the speech events in terms of time, space, and person, the performance is contextualized and authenticated as an interaction between concrete persons. In this way, a communicative link is established between speaker and hearer which helps the former to

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[380] Gaenszle: 2007: 183.

[381] Gesar is so popular that his name alone is enough to link the ritual’s text with its context. There is for instance no introductory panagyric of Gesar in the twelve sections of this ritual. Hermanns 1965: 366 concurs: “In den Heldenepen aller Völker liegt ein gemeinsames Grundschema vor, das aus den Elementargedanken der Völkerpsychologie hervorging. Der Inhalt umfaßt Menschen—und Völker—erregende Ereignisse, die aus dem Umkreis der Stämme oder einer Volksgruppe genommen und durch Weiterüberlieferung in der Erinnerung festgehalten wurden. Sie entstanden in recht wirren Zeiten, in denen Bestand oder Untergang der Leute auf dem Spiele stand, so daß gewaltige Erschütterungen die Volksseele aufwühlten. Durch diese Erlebnisse reifte das Volk zu seinem Heldentum heran und trat in sein Heroen-Zeitalter. Der große, rettende Held aus dieser furchtbaren Not wurde der hervorragende und hochbegabte Führer und Vertrauter seines Stammes oder Volkes, der für seine Leute wunderbare Taten vollbrachte, aussichtslose Aufgaben glänzend erfüllte und ein hoffnungsloses Schicksal mit fester Hand zum Frieden und Glück wandte.” This explains clearly why Gesar is considered by the Tibetans as one of their ancestors. This is a very strong argument in favour of our presentation of Gesar’s nature on the inner level (or mind’s plane) of the ritual as the symbol of transformation of negative mental states into positive ones.

persuade the latter, through words as well as the presentation of offerings, to be compliant and fulfil the request.

In the case of Gesar rituals, the 'hearer' on the inner level is not different from the participants' minds. As a consequence, it appears that the ritual itself possesses in-built psychological triggers aimed at deeply re-writing the practitioners' life-script. Entextualization, in contrast, is necessary to extract them from the context of their ordinary lives, world, and problems (sickness, poverty, etc.) which are, in the Buddhist perception of things, merely manifestations of their own karmic vision. Entextualization acts essentially as a subliminal de-linking or decentering process. It opens the door to the inner and secret levels. It is the part of ritual speech in charge of actively melting and recasting negative states of mind into sacred and positive perspectives which will re-script ordinary reality. Gesar rituals use various techniques of entextualization, such as figurative speech and various other stylistic devices. One of the most powerful linguistic patterns used consists in serialization, the enumeration of names found at important junctions of the rite—see, for instance, §4 of the SDG for the invocation of the deities and §9 for the offering of the purification. Standard formulae (e.g. Buddhist terminology SDG 6–8,22,48,52–58) and repetitions (e.g. *bsangs* which is chanted 26 times in a row or *rgyal lo* which is repeated 8 times in a row in the SDG) abound throughout the text. Entextualization selectively 're-cycles' some contextual materials (images, aspects, etc.) but only inasmuch as these representations contribute to the ritual's 'decentering' strategy and lead to the opening of a distinct discursive universe. Arms and armor are, for instance, used here as support for figurative speech in the form of metaphors, whereas other

well-known events of the epic which are not necessary for the shift generated by entextualization are not mentioned at all.

As this subliminal inner process of disentrancement is performed[382] through ritual speech, positive states of mind, or *dgra bla*s, are invoked by means of sophisticated emotion-triggers such as those studied in the context of social psychology by Cialdini in his seminal study about the principles of influence, in particular, self-interest, reciprocation, commitment and consistency, social proof, liking, authority, and psychological reactance.[383] In the context of Gesar practices, the shaping influence of mind on our reality–as a demiurge–cannot be disconnected from social dynamics. Cialdini extensively analyzed how basic principles of social psychology impact human behavior in a Pavlovian way:

> In fact, automatic, stereotyped behavior is prevalent in much of human action, because in many cases it is the most efficient form of behaving, and in other cases it is simply necessary. . . . We must very often use our stereotypes, our rules of thumb to classify things according to a few key features and then to respond mindlessly when one or another of these trigger features is present.[384]

In the present context, ritual speech clinically employs these principles which are combined so that they constantly strengthen one another. The criss-cross of these interlaced principles is of a systemic nature: there is a constant interplay between them throughout the text, their basic objective being to

[382] Ritual speech is 'performed' and therefore includes numerous paralinguistic elements which are beyond the reach of an exclusively philological analysis. Although Gesar rituals were put in writing, they cannot be reduced to this single aspect. These rituals are not simply read but 'performed' or, to use a more Buddhist expression, practiced.
[383] See Cialdini 1993.
[384] Cialdini 1993: 6–7.

accomplish the transformation from an undesirable state to a better one, relatively and ultimately:[385]

Liking

Cialdini 1993: 167 defines this principle in the following way:

> Few people would be surprised to learn that, as a rule, we most prefer to say yes to the requests of someone we know and like.

As explained by Cialdini, there are a few techniques to generate liking: physical attractiveness, similarity, compliments, familiarity, cooperation, and association with things we like. These techniques are used throughout this Gesar ritual:

- Contextualization plays an important role here since Gesar is an extremely popular and familiar national hero for Tibetans and, more generally, for whoever practises Tibetan Buddhism. He is not an alien or unknown deity of some kind. The mere utterance of his name suffices to evoke the background of the ritual.

- Gesar as the embodiment of invincibility and indomitable power possesses all the ritual insignia associated in the epic (*sgrung*) with victory, such as his weapons. Arms and armor are mentioned several times at important junctions of the ritual: blade (SDG 73), bow (SDG 82), armor (SDG 33–35, 72). The

[385] The minds of the practitioners, their specific features, and the general context, play a key role in explaining why such methods are used. The ritual in this case corresponds to the practitioners' models and representations of the world. As stated in Dzongsar Khyentse 2007: 74, "He [Buddha] provided many paths and methods for discovering the truth. In fact there are tens of thousands of paths to follow within Buddhism. So why not simplify it into one method? The reason is that, like the variety of medicines needed for different diseases, a variety of methods is necessary for different kinds of habits, cultures, and attitudes. Whichever one is followed depends on the state of mind of the student and the skill with which the teacher is adorned."

rhetorical strategy based on martial imagery and symbolism is developed consistently from the beginning to the end of the ritual. For instance, the word *rgyal* ('victory') as in *rgyal po* (mentioned seven times) and other lexemes is repeated throughout the text: *rgyal srid sna bdun* SDG 20, *rgyal kha 'dzin pa* SDG 70, *rgyal lo* SDG 80–84 and three times in SDG 85 alone, *rgyal* SDG 86, *rgyal srid* SDG 98. In fact *rgyal lo* is chanted on the basis of a parallelistic syntactic construction (SDG 80–85). The homological grammatical structure of these lines does not have any particular referential purpose but definitely has the function of quasi-hypnotic persuasion as it repeatedly emphasizes the association between Gesar and lofty desirable qualities. Prosodic stylistic devices such as these parallelistic constructions decisively contribute to the 'de-centering effect' of the ritual since (1) they emphasize important features of Gesar (cf. the synoeciosis SDG 66–67, the epistrophe SDG 75–78); (2) they insist on the fact that an important action has been or is accomplished (cf. the epistrophe SDG 52–78, the isocolons SDG 80–81, 82–84, the diazeugma SDG 80–82, the asyndeton SDG 80–85, the anadiplosis SDG 84–85, the epizeuxis SDG 85); (3) they show that a particularly important action is requested (cf. the epistrophe SDG 39–41 in conjunction with the imperative mode). Rhetoric figures of repetition, apart from being useful mnemonic devices or having a petitionary character, structure the most important passages of the ritual, such as those which are not standard enumerations of objects of worship or offerings. The study of these parallelisms shows that the heart of the ritual, where entextualization reaches its peak, is situated within SDG 62–95 and corresponds to the purification and wrathful suppression of the negativities

themselves. The epistrophe is the most common of all the rhetoric figures of speech found in our text (SDG 39–41,52–78, 75–78). This is due to the particular syntax of the Tibetan language. Every repetition of a particular verb results into an epistrophe, the effect of which is compounded by the brevity of the meter of the septi-syllabic verses. Worth mentioning is also an important rhetoric figure of amplification, a climax (SDG 87–92), in which Gesar's wrathful activity proceeds in a crescendo from outer up to secret obstacles. The sequence starts with the exorcism of evil beings and their actions, proceeds to the elimination of the practitioners' negative emotions, obscurations and negativities, and culminates in the definitive suppression of the four demons and all the obstacles to the spiritual path. Apart from figures of repetition based on words, clauses, and phrases, there is only one alliteration in the text (cf. SDG 86).

- In a poetic passage of amplified creative imagination (SDG 33–37) where celestial bodies in the firmament represent his armor, shield, and helmet, Gesar is depicted in a very enticing way. Everything is staged, as we have already seen with the elements, to make him appear 'bigger than life'. The outer elements symbolize this to perfection in the SDG: space (SDG 14,110) is all-pervasive; water comes in the form of an ocean (SDG 21,112); earth is represented as majestic mountains (SDG 71,83,84,98,109); fire is associated with primordial knowing (*ye shes* SDG 48); wind is represented by the supernatural speed of Gesar's horse (SDG 36–37,74). Poetical forms, metaphors, and hyperboles abound in the ritual (e.g. the sun is his helmet, his horse is as fast as a lightning bolt, ambrosia is like an ocean, etc.). At the same

time, since figurative speech opens the door to symbolism, Gesar's nature remains mysterious and it is unclear whether one deals here with metaphors or metonymies (cf. SDG 33–37). This very uncertainty acts as a powerful teaser and enables shifts between the various levels of the ritual.

- Unlike many worldly deities, Gesar's life as a human being (e.g. the weak Joru rejecting and rejected by abusive authorities) constitutes an important part of his identity, making him quite similar to the practitioners of this ritual. His repeated identification with the deities of the mountain moreover affirms the fact that he is an ancestor of the clan, which in this context also includes those sharing *samaya*s with Gesar or being inspired by him.

- A contrast effect is achieved by the use of epideictic rhetoric. What is described negatively (epidemics, poverty, demons, etc.) makes what is good, in particular, Gesar, even better. Although there is no eulogy of Gesar as such, praise and blame are implicit throughout the text.

- Moreover, Gesar is repeatedly presented as a very special being so that the mere possibility of being part of his clan is extremely flattering—a form of compliment, the ritual's participants being deemed 'good' enough to be members of his inner circle (*phu nu*), a group of people interacting in a positive way.

- In the epic, Gesar is said to have been sent among human beings in order to eradicate obstacles and protect them. Given the context as well as the objective of the ritual, the notion of reciprocation upon which the efficiency of

the ritual hinges is at the origin of the cooperation between Gesar and the ritual's participants. This cooperation is also a factor strengthening liking, as shown by Cialdini.

In short, all the principles described by Cialdini to generate 'liking' are found in the ritual. This process makes the identification of the participants with Gesar possible. The dual nature of Gesar makes it even easier: Gesar is *somewhat* similar to us—not something alien, he is 'accessible', yet the qualities he embodies are desirable precisely because they are also extraordinary and beyond us. Gesar is both similar, meaning that communication is possible, and different, meaning that he has something extraordinary to communicate. A new script is shaped by the power of Gesar's attractive presentation and by the very fact that identification is possible.

Authority

As Milgram's famous experiment made it clear, the power of authority can have incredible consequences for our behaviour. Cialdini explains that the power of authority as a motivator is not necessarily unreasonable, in the sense that, as with other principles, there is a certain efficiency in automatically accepting authority as the basis of social organization.

> We are trained from birth [to accept] that obedience to proper authority is right and disobedience is wrong.[386]

In the ritual, spiritual authority plays a major role. Some lamas are known for their spiritual realization which, in the context of a ritual performance must be

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[386] Cialdini: 1993: 216.

taken into account. In the text of the ritual, the spiritual authority of the lineage holds a prominent place. In fact, without the lineage's support which is invoked twice in SDG 6–9,52–57, the purity of *samaya*s which is mentioned in SDG 17, and the empowering blessings of the three roots (cf. SDG 5), there is no basis for performing a tantric ritual. The three roots—the guru (SDG 2,6,22,52), the *iṣṭadevatā* (SDG 6,22,53), and the *dharmapāla*s (SDG 6,22,56–57)—are mentioned at the beginning of each main phase of the ritual: during the invocation, the presentation of the offerings, and during the purification itself. Although Gesar's authority is contextual, it is repeatedly emphasized because his protection is requested. Authority symbols, described by Cialdini in detail, are also used throughout the text: (a) titles ('king' *rgyal po* SDG 10,23,43,58,62,64,65,86; (b) various honorific expressions in SDG 64–79); (c) appearance (cf. SDG 33–36); (d) symbols of power (e.g. Gesar's retinue cf. SDG 11–13,23–24,63, Gesar's entrustment of the ritual's officiant cf. SDG 26–28). The notion that one has been appointed by a superior authority to perform certain activities and that, in consequence, one should not slack is very important for practitioners (SDG 28) as well as for the invoked deity, Gesar (SDG 80,96) since this *samaya*, or oath, is 'spiritually binding'.

Commitment

> [Commitment] is, quite simply, our nearly obsessive desire to be (and to appear) consistent with what we have already done. Once we have made a choice or taken a stand, we will encounter personal and interpersonal pressures to behave consistently with that commitment.

> Those pressures will cause us to respond in ways that justify our earlier decision.[387]

Participation in the ritual is, in itself, both a commitment and a personal choice. There are no obligations or pressures to participate in a Gesar ritual in the Tibetan context. As Cialdini makes it clear, commitment is even stronger if it corresponds to a personal choice which is not bought by bribes or imposed by external pressures (e.g. SDG 3–4). For those who are initiated in the inner and secret levels of the ritual and have therefore received tantric teachings, it must be noted that the greater the effort invested to make a commitment (e.g. Milarepa's ordeal), the stronger its influence upon the person who made it. In some ceremonies, the importance of the effort relative to the commitment is reflected in the offerings. There is no specified quantity or quality regarding the offerings since they depend on the generosity of the giver. An apple can be a lot to give for a beggar while, for a wealthy person, a truckload of offerings might be nothing. The highest possible tantric commitment—*samaya* and various forms of entrustment—are a recurrent theme in the ritual (SDG 17,27,80,96). Cialdini 1993: 92 explains that

> . . . Commitments are most effective in changing a person's self-image and future behavior when they are active, public, and effortful.

We have seen that the ritual in public performance can integrate the notion of effort, but what about the commitment being active? The active engagement of the participants in the ritual is a particularity of the ceremonies connected with Gesar. When the ritual is performed, the public would join the officiant and

[387] Cialdini: 1993: 57.

joyfully yell "*ki ki bswo bswo la rgyal lo*"! This war cry has a very important function since one actively, freely, and publicly acknowledges that one is part of Gesar's clan and shares his values. Indeed, such paralinguistic patterns typical of Gesar's rituals not only have the function of anchoring the new perspective opened up by ritual speech but they also contribute to putting the participants in a situation where they, together as a group, are able to overcome the inhibitions which are to be destroyed. This war cry can be seen as a declaration of war on the forces of depression, negative states of mind, and emotions, and also as a way to rally the uplifting energy of friendship and bravery in the face of adversity. This phrase, this war cry, is an affirmation of one's will to overcome any obstacles. At this stage, the identification with Gesar reaches a peak: in a symbolic replay of the epic on the inner level, Gesar's power topples the darkest forces of the participants' own minds to bring stability to the kingdom, namely, the mind (SDG 98).

Reciprocation

> The rule [of reciprocation] says that we should repay, in kind, what another person has provided us.[388]

The whole ritual is based on this principle. As we have seen above, the protective deities are propitiated and in return their help is summoned. They have taken, they must give. The ritual anchors this culturally accepted basic principle through stressing the importance of cooperation based on mutual obligations and by combining this approach with liking. The message is that you basically get

[388] Cialdini: 1993: 17.

what you give: goodness in, goodness out. By creating the conditions for trust through reinforcing mutual cooperation as a basic social principle on the basis of the ritual performance itself as well as the participants' common objectives, the experience of being accepted by others leads to self-esteem, which, in turn, helps one accept others even more. A snowballing effect is what is aimed at here. The contractual aspect of the oaths, backed by sacred pledges bigger than mere promises made in a secular context, and placed under the protection of the highest possible form of authority, provides the security necessary for opening up to the transformation process. As one is part of a network or social group based on these principles, one's mind naturally reciprocates and opens up. On the inner level, the ritual's in-built practices such as bodhicitta as well as the dedication of merit also have this effect.

Social proof

> It [the principle of social proof] states that one means we use to determine what is correct is to find out what other people think is correct. The principle applies especially to the way we decide what constitutes correct behavior. We view a behavior as more correct in a given situation to the degree that we see others performing it.[389]

This principle is a cornerstone of the ritual. The notion of 'clan', as the basic social unit of Tibetan society, is employed to provide some sense of emotional security based on ancestral social rules. The mountain deity cult which is the foundation of Tibetan social identity offers its protective function to the ritual

[389] Cialdini: 1993: 116.

participants; together they can reduce uncertainty and insecurity by identifying themselves with Gesar and his clan. There is, however, a twist to this. As we have seen above, the secular notion of 'clan' is replaced by a community based on the sacred *samaya*s. The Gesar ritual in its entirety replaces an existing secular view of the world with a new sacred perspective dedicated to awakening. The clan, which can also be a tool of exclusion by being closed to external elements, becomes a means of integration through the principle of *samaya*. Oaths, in this case, are not based on origins or family lines but on Mahāyāna concepts such as Buddha nature or *bodhicitta*. In the epic, pledges make possible the integration of foreign tribes into Gesar's confederation of clans. This identification with Gesar, noticeable in the paralinguistic elements of the ritual, is of paramount importance here. We have already seen the function of the war cry; the offering of *bsang* itself is a replay of what Gesar does in the epic—it is offered in a personally meaningful social context. The participants find themselves in a situation where they themselves reproduce Gesar's actions such as performing *bsang*[390]. This replay is established on the basis of the socially accepted principle of ancestral authority but now, as we mentioned earlier, it is accompanied by a full-fledged redefinition of the very concept of 'authority'. The social setting and the performance of the ritual lead to emulation of Gesar—in the sense of being brave and unshakable when facing adversity.

[390] See Heissing 1983: 339: "Neben diesem Libationsopfer zählen die „neuen Kapitel" fünfzehn Rauchopfer (*ubsang*) auf. Der mongolische Geser-Zyklus und besonders die „neuen" Kapitel enthalten so wertvolle Hinweise auf schamanistische und volksreligiöse Traditionen der Mongolen und ihre Hintergründe."

Scarcity and psychological reactance

> When our freedom to have something is limited, the item becomes less available, and we experience an increased desire for it. However, we rarely recognize that psychological reactance has caused us to want the item more; all we know is that we want it. Still, we need to make sense of our desire for the item, so we begin to assign it positive qualities to justify the desire. . . . Not only do we want the same item more when it is scarce, we want it most when we are in competition for it.[391]

In the rituals, Gesar is the symbolic representation of our reaction to any event resulting in a restriction of our control over our lives. Things desired on the outer level (e.g. wealth, health, power, etc.) are depicted as being scarce and on the verge of being lost (SDG 68) to demons when not taken away altogether by evil beings (SDG 87). Stylistic means, such as repetition, in the important passage of the ritual where the destroying activity reaches its climax—the exorcism (*bzlog pa*)—emphasize this feeling of being unfairly deprived of something the participants should have. Contextualization is also very important here. In the epic, Gesar is the conqueror of the ground previously lost to the enemy. His mission consists in conquering fortresses, one after another, in an endless pursuit aimed at regaining the space which has been unduly lost. This is Gesar's symbolism on all levels of the ritual and this can be presented in various ways based on the teachings received by the ritual's participants. This space of positive qualities is presented in the ritual as the 'good right' of the practitioner. This has

[391] Cialdini: 1993: 251 & 262.

been lost but, in fact, naturally belongs to him. He is heir to those qualities. He has a right to them. In fact, re-conquering them is his duty. He has therefore no choice, except to re-conquer what has been lost or unfairly taken away.[392] By playing on psychological reactance, the ritual triggers momentum and exhorts the participants to act.

Self-interest

Last but not least, self-interest consists in "want[ing] to get the most and pay the least" (Cialdini: 1993: xiii) or to maximize benefits while minimizing costs. Self-interest is first and foremost an efficient stimulus to get participants actively involved in the ritual. Insofar as the value traditionally attributed to such rituals is high, and little effort is demanded on the part of the participants compared to what is required in order, say, to practice meditation assiduously, the incentives are powerful to 'give it a go'. This trigger functions in the way of Pascal's bet. There appears to be little to lose and much to gain. The ritual's text itself contributes by extolling the value associated with the ritual's potential outcome, while the participants' costs in the form of donations, effort, and presence—matters of personal choice conditioned by social and cultural convention—remain rather modest in comparison.

To conclude, the inner level of the ritual as a catalyst for transformation is thus extremely significant inasmuch as its role between the level of outer reality and that of primordial knowing (*ye shes*) is pivotal. According to the tantric doctrine upon which the ritual is based, altering states of mind and emotions can

[392] This can explain how the rituals which re-capture the 'stolen' *bla* function on the inner level. From a more Buddhist perspective, the qualities of *tathāgatagarbha* blocked by adventitious obstacles are indirectly evoked here.

simultaneously transform the outer *reality* and facilitate the realization of primordial knowing. Emotions and states of mind are part of conventional reality in Mahāyāna, but the psychologization of reality undermines the belief in substantialism and is therefore considered to lead to the realization of primordial knowing, a recurrent theme found across most Mahāyāna texts. This approach corresponds to the famous Prajñāpāramitā statement: “Subhūti, that mind is not the mind. The nature of that mind is inner radiance.”[393] *Dharma*s are inseparable from mental projections and mere designations. And even mind itself is seen as beyond existence and non-existence. The recognition of the luminous nature of mind eventually leads to the recognition of primordial knowing, or, in the present context, the secret aspect of Gesar.

6.3 The secret level of the ritual

6.3.1 Gesar as primordial knowing

In the SDG, the efficacy of the purification is first established on the basis of the ‘fire of primordial knowing’ (*ye shes me*)—or ‘sheer knowing’ (*rig pa*) in other rituals.[394] In the Gesar texts of the *ris med* movement, rDzogs chen represents the background of the secret level of the practices. This is a very important point since it reminds us that this Buddhist ritual cannot be reduced to its shamanic or psychological elements. This secret character of the practice is the only way to dismantle the ‘reality filters’ (i.e. beliefs, representations, habits, etc.)

[393] Dorje/Kapstein 1991: 183.
[394] *Ye shes* or *rig pa* is supposedly not the domain of mind, discursiveness, and labelling. A purely intellectual approach to *ye shes* without any direct experience of it makes, from a methodological standpoint, little sense. It has been entirely left out of the scope of this study as a consequence.

preventing us from seeing things as they are. Since these filters arise on the basis of past programming in the form of imitations, repeated injunctions, and emotionally loaded meaningful events, the ritual aims at weakening these veils by way of similar processes, playing on the fact that beliefs tend to be self-validating. Because things have no inherent existence, their meaning, or their very being, has to be projected. Beliefs play a crucial role in this process. Inasmuch as security depends on having the right set of beliefs—the right programming—in a given situation, beliefs tend to act as self-fulfilling prophecies. Ultimately, the only way to be free from past programming is to live in the nowness of awareness where buttons can be pushed without triggering an immediate chain reaction in terms of trances and hallucinations. In the context of practice, these triggers do not produce their usual effects: insofar as one does not 'believe' one's thoughts to be real, the rambling of the mind based on insecurity, fear and hope, without being stopped, does not induce its usual effects. Dream-like thoughts burst like bubbles, one after another, unreal. Beyond the outer level of external reality consisting of entities (i.e. beings or things) manifesting in one's mind and the second inner level of thoughts and emotions, on an even more subtle level, the secret Gesar is the very nature of mind,[395] and accomplishing it genuinely is the only ultimate way to cut through all obstacles:

> Bestow right now the vast accomplishments of [long] life and merit, glory and wealth, fame and renown, good fortune (*phywa*) and prosperity (*g.yang*)!

[395] On the secret level, as is implicitly stated in the ritual, Gesar is primordial knowing (*ye shes*) itself.

> Show the ultimate that is the nature of reality (*chos nyid*), the secret of sheer knowing (*rig gsang*)!
>
> Confer spiritual power, the empowerment of primordial knowing (*ye shes*)!
>
> Make all deeds become *Dharma* practice!
>
> Make all encounters meaningful [with regard to *Dharma*]!
>
> Let all supreme and ordinary accomplishments without exception be achieved spontaneously (*lhun gyis grub pa*), without effort (*'bad med*)! T.85: 93–98.

In the SDG, *ye shes* is presented as being not only an integral part of the ritual but also the very basis of any purification since the 'fire of primordial knowing' symbolizes the ultimate purification medium; it is the cause of the purifying smoke. In offering rituals such as fire *pūjas*, fire also symbolizes the manifestation of the deity, in the sense of *ye shes*.[396] *Ye shes* and *rig pa* represent the ground, or basis, of the outer and inner levels.

In the following passages taken from various Gesar rituals of the *ris med* movement, Gesar himself is presented as sheer knowing (*rig pa*) indivisible from its power (*rtsal*), play (*rol pa*), or playful dance (*rol gar*):

> From the vast expanse (*mkha' dbyings*) of the body of reality (*chos sku*), [the unity of] sheer knowing and emptiness (*rig stong*) free from mental proliferations,
>
> Manifests the *dgra lha*, the best of sentient beings, the dancing power of sheer knowing (*rig rtsal gar bsgyur*),

[396] This also applies to *sgrol ba* (liberation through ritual killing).

The unceasing manifesting power (*rtsal snang*), the deity that infinitely pervades (*rab ’byams*) the peaceful and wrathful ones,

Although you do not waver from the peaceful state that is your mind,

Great and glorious [*heruka*] who completely appears in the form of Rudra in order to destroy the hosts of demons, the enemies of the teaching,

Rāja who subdues demons, . . . T.12: 3–8.

Jewel of Jambudvīpa, great lion, Power (*rtsal*) that subdues the enemies,

Who took the *Vajra* oath in the presence

Of Padma thod phreng, the embodiment of the three roots,

Together with your retinue, do not neglect your sacred pledge, manifest from the vast expanse! T.43: 7–10.

Towards those who are overwhelmed by devotion,

Don’t be idle now, don’t be idle, [but] confer [them] spiritual power!

In this body, erect the heroic fortress of the *dgra bla*!

In this speech, establish the power of the magical voice!

In this mind, kindle the power of sheer knowing (*rig rtsal*), [the unity of] bliss and emptiness!

Accomplish the inseparability from you, lord! T.47: 22–27.

In the palace of great bliss that fulfills all wishes,

Supreme lord of the life force of worldly haughty spirits,

Holder of sheer knowing, power (*rtsal*) that is the most excellent ornament of Jambudvīpa,

We enthrone you as the innermost essence of yoga. T.50: 108–111.

[Your] nature is the *Vajra* of Gentle glory (’Jam dpal/Mañjuśrī) itself.

[Your] aspect is the form of the *dgra bla* sovereign of all that appears and exists.

In a former life, [you] were the holder of sheer knowing, Padmasaṃbhava,

At present, [you] are the great lion, the power (*rtsal*) of the Jewel that subdues the enemies,

In the future, [you will be] *Kalkin* Raudra Cakrin.

Supreme deity of my heart, inseparable (*dbyer med*) from me,

State of indivisibility endowed with the *Vajra* voice, . . . T.67: 2–8.

ho! please pay heed [to me]! *ho*! please pay heed [to me]! *ho*! please pay heed [to me]!

[You] who manifest the power (*rtsal*) that is compassion, the unceasing play (*rnam rol*)

From the unproduced nature, the constituent element of reality (*chos kyi dbyings*),

Victorious Lord, Lake-Born Vajra, embodiment of the magical manifestation of the peaceful and wrathful deities of the three families,

Gesar, great being, holder of sheer knowing (*rig 'dzin*), Jewel that subdues the enemies, . . . T.85: 12–18.

ho! [You] who, having at times the playful display (*rol pa*) of genuine magic power,
Wander everywhere across the heavens, earth, and intermediate space,
And master all the [four] activities that pervade everything, everywhere (*rab 'byams*),
[You] who, bestowing the accomplishments by being merely evoked,
Travel like lightning by being merely invoked,
Who, united [with us] within the sacred pledge by being merely accomplished,
Engage in action by being merely exhorted,
Vajra of the great lion, armies of *dgra bla*s and *wer ma*s, with outer, inner and secret offering clouds, the excellent ambrosia of primordial knowing, and unsurpassed [manifestations] arising from the play (*rnam rol*) of Samantabhadra,
We worship you! . . . T.85: 365–373.

The body of illusory manifestation (*sku sprul pa*) that is spontaneously occurring (*rang byung*) compassion from the basic space (*dbyings*), the great fundamental sameness (*mnyam pa chen po*) of appearance and emptiness,
The ultimate of the eternity (*g.yung drung*) beyond change, the very nature of the innermost sphere (*thig le*),

Is Gesar, the Power of the Jewel that subdues the enemies. T.58: 3–7.

Having revealed the expanse (*dbyings*) of the faultless single eye of primordial knowing,

As the state in which all-pervading clarity is completely unimpeded (*zang thal*), unobscured by any veil,

Please increase as wished and without any obstruction

The power and strength that accomplish great benefits for the teaching and beings.

Heroic Gentle glory ('Jam dpal/Mañjuśrī), illusory dance (*gar*) of primordial knowing,

Great hero who subdues the enemies, the armies of demons, . . . T.59: 18–23.

In the vast expanse where the utterly pure five lights gather

From the state of the naturally occuring great primordial knowing [that encompasses] all phenomena, the manifesting power (*rtsal snang*) of sheer knowing and emptiness free from limitations,

In the vessel of the inanimate universe together with its contents,

The immeasurable [celestial palace] (*gzhal yas* [*khang*]) of the blazing great bliss that illuminates everything,

The messenger of the victorious activity of the three roots,

The great lion, the *wer ma* of the light of the white A, . . . T.60: 2–7.

kye! The playful expression (*gar*) of the unchanging primordial knowing's hundred moods,

The lord of the *dgra lha*s who is accomplished by means of aspiration,

The one imbued with the magic that protects the world,

The lord, the great lion, the king,

Abiding as a multifaceted gem

In the luminous constituent element of reality (*chos dbyings*), the vast expanse (*klong*) free from mental proliferations,

The womb (*sbubs*) of the vital essence (*thig le*) of rainbow light that is spontaneous presence (*lhun grub*),

The pure realm of the celestial city,

The matrix of basic space that is the invisible expanse, . . . T.45: 4–12.

The manifesting power (*rtsal snang*) of bliss, heat, and sheer knowing (*rig pa*), is whirling and whirling (*shigs se shig*),

The vast edgeless expanse (*thig le chen po*) of primordial knowing that playfully manifests (*rol pa*) as an illusion, [the unity of] appearance and emptiness,

Equally permeates *saṃsāra* and *nirvāṇa*. T.50: 49–51.

6.3.2 Invoking the secret *dgra bla* as sheer knowing (*rig pa*)

The secret level *per se* is considered to be utterly beyond speech. Yet, ritual speech is used here as well to create a climate ultimately aiming at the recognition of the secret Gesar. Likewise, contextualization and entextualization sometimes appear as mutually exclusive processes throughout the rituals since, after all, the former connects the practitioner to a particular perspective that the latter is

precisely trying to disengage. This constant ambiguity reflects itself in some paradoxical formulations about Gesar, which, when taken literally or understood from the standpoint of the outer level, hardly make sense. The evocation of a totality constituted of antinomic parts leads to apparent contradictions which cannot be resolved through ordinary thought patterns. For instance, in the SDG, Gesar is supposed to uphold *Dharma* (SDG 45), yet in the same passage he is required to kill all enemies (SDG 38). 'Gesar, a Buddhist protector' could almost seem to be an oxymoron. He is supposed to protect all sentient beings (SDG 42), yet he must destroy all demons (SDG 87). The binomial 'King Gesar' (*ge ser rgyal po*, see SDG 10,23,43,58,62,65,86) is fascinating. Gesar is presented as a king ('with a retinue', see SDG 11–13,23–24,43,63), but from the epic it is obvious that he is a trickster in the anthropological sense of the term in that he constantly challenges any form of worldly authority (cf. Samuel 1992: 720) and does not submit himself to any rule. In the epic, he was a god who appeared in the form of a human warrior, but he is now considered to be a *gnyan*. This again echoes the symbolism of his manifestation as a *dgra bla*, a protective deity intimately connected with the ambiguous notion of 'intermediate space'. Gesar is definitely a polytypic deity insofar as he is explicitly described or implicitly invoked as a *yul lha* or *gzhi bdag* (SDG 68), a *nor lha* (SDG 89,104), a *phywa* (SDG 101–102), a *dgra lha* (SDG 74–75,77–78), and even a *pho lha*[397] when he is propitiated as an ancestral deity through his association with the ancestral mountain cult (SDG 71,83,84,98). He is sometimes presented as a worldly deity (*'jig rten pa/laukika*) and sometimes as a deity who has transcended the world

[397] See Balikci: 2008: 93ff.

(*’jig rten las ’das pa/lokottara*), two categories which are usually mutually exclusive (cf. Karmay 2005: 32–51). In a word, he is an ‘all-in-one’ deity who does not fit into any category, and yet, is excluded from none. In this case, ritual speech uses ordinary language in which contextually coded formulae abound but the syntax of the ritual remains quite simple. There is, for example, no syntactic caesura in the septi-syllabic verse structure of the SDG and only a few enjambments are to be found. In spite of this apparent grammatical simplicity, coded formulae—in the form of paradoxes, ambiguities, and contradictions resulting from the use of polysemic terms playing simultaneously with the three levels of reality—cannot be understood if one takes them literally on the outer level alone. The function of figurative speech here is to show that there is obviously more to the ritual than its outer meaning. Like a koan, ritual speech provides a door leading to the nature of mind, without, however, ever revealing by means of words what is behind the door. In this context, words represent a dualistic pathway towards that which is beyond duality. The abstruse formulae are, from this perspective, pointing-out instructions devoid of any intellectual and analytical features. The paradoxes are thus deliberate. Their function is to trigger cognitive dissonance, and ideally, a shift of perspective in the participants’ minds, namely, a gap in the dualistic hypnotic thought patterns. There is therefore in these texts a constant interplay between contextualization and entextualization. Contextualization can be seen as providing the necessary ‘substance’ for the ritual while entextualization is the agent of transformation, the catalyst of the alchemical process of transformation. As a result, the Gesar rituals are full of amphibologies, in the form of statements that can be simultaneously understood on three different

levels. In a very sophisticated manner, the constant interaction and paradoxical complementarity between contextualization and entextualization throughout the text ensures that the three planes of the ritual are inextricably intertwined, which is essential to keep the participants involved while the process of subliminal 'decentering' is carried out. From a Buddhist perspective, going beyond dualistic vision is ultimately the only way to avoid poverty, diseases, aggression, and other misfortunes, which is the aim of the Gesar rituals on the outer level. Wealth implies poverty. Transcending both concepts provides an ultimate solution, from the perspective of awakening. Gesar's journey is symbolic of this process on the secret level as well. Gesar's power comes from his ancestral origin, the world of the gods. His ordeals on earth are only a means to journey back home, once his task has been achieved. On the secret level, the practitioner has to similarly travel back to primordial time, the time of origin, the moment of power, the nowness of the present moment beyond the three times. The function of the ritual on this level is to re-enact the myth of Samantbhadra. The ultimate resolution of all problems of life is not separate from the practitioner. It is the timeless nature of one's own mind that can only be directly recognized for oneself. This is the interruption of habit patterns *par excellence* and the collapse of the binary polarity of conventional reality. In this sense, the transmission of power (*dbang*) or the 'wave of blessing' (*sbyin rlabs*) conferred by the outer, inner, or secret guru is just this recognition:

> By being merely mindful of the innumerable *maṇḍalas* of the deities of the three roots
>
> In each of the belongings (*sku chas*) of the glorious *dgra bla* as well,

We receive the transmission of spiritual power and the supreme empowerment:

The dance beat of the heroic father is being stamped and stamped out—*khrabs se khrab,*

The song of the heroic mother is continuously rising and rising—*sha ra ra*,

The thundering nickers of the horse, the lord of the *'do* steeds,[398] is resounding and resounding—*lhangs se lhang*,

The laughter of the heroic *dgra bla* is roaring and roaring—*chems se chem*. T.47: 15–21.

The intermediate space is full of lights and rainbows,

Symbols and melodies are chiming and chiming—*khro lo lo,*

Dances and [various] manifestations are whirling and whirling—*shigs se shig*,

The shining brilliance of the male protectors is sparkling and sparkling—*a la la,*

The beautiful smile of the female protectors is glimmering and glimmering—*lhabs se lhabs,*

Confer spiritual power

To the body, speech, and mind of the divination support as well as mine! T.58: 57–63.

Having produced the forces of blessings, power, and strength,

[398] See Helffer 1977: 145ff.,411ff. and Tsering 1979: 177 for the differences between *'do* or *mdo* horses and other breeds.

> When [sNang srid kun gsal’s] continuum together with his complete retinue is invoked,
>
> One knows with the mind of the utterly unimpeded state (*zang thal*) that is the [unity of] bliss and emptiness.
>
> The dance of the delightful body is whirling and whirling—*shigs se shig*,
>
> The symbolic song of the speech filled with laughter is rippling and rippling—*kyu ru ru*,
>
> The flower rain of rainbow clouds is falling and falling—*tho lo lo*,
>
> The manifesting power (*rtsal snang*) of blissful heat and sheer knowing is whirling and whirling—*shigs se shig*,
>
> Confer spiritual power to us *sādhaka*s! T.60: 15–22.

To conclude on this point, when the warrior’s bravery turns into unconditional fearlessness, the trickster’s humorous joy into spontaneous playfulness, the bodhisattva’s congruence into genuine tenderness, and the magician’s confidence into awareness of the present moment, double binds and paradoxes open a gap devoid of dualistic thoughts. This is the wide open space of the secret Gesar who is recognized in direct experience free from elaborations:

> [You] who, by displaying yourself (*rol*) in the luminous essence and the glorious qualities of the four states of conditioned existence, playfully give us sidelong glances,
>
> Who, with lovely shades (*mdangs*), perform a joyful dance,
>
> With the melodies (*gdangs*) of fame, sing merry songs,

And, dissolving the vessel [of the world] and its contents, [sentient beings], into red light,

Transform the inanimate and animate worlds as if you were playing musical instruments,

[You] who, bursting out laughing with the thunder of the *dgra bla*s,

Wave the banner of the *wer ma*s,

And set in [rapid] motion like a lightning flash the playful dance (*rol rtsed*) of your diverse appearances,

Endowed with the mind of *Vajra* passion, the [unity of] bliss and emptiness,

. . . T.85: 262–270.

[With] the music of the consort of sheer knowing (*rig ma*) who ravishes the mind,

The offerings of experiences of bliss and emptiness,

The cymbals of the original bliss occurring at the time of melting,

With the delight of pleasure, joy, and sexual union, and so on, this pure offering of the infinitely vast basic space [displaying itself] as the *Vajra* melody of [the unity of] bliss and emptiness of all that appears and exists,

We worship you! T.85: 280–284.

6.3.3 Magic as the spontaneous expression of the four activities

There is a vital difference between the magic of the inner level and awakened magic. The former relies on mind, the latter on primordial knowing. But one thing bears some striking similarities. The manifestation of reality is

linked to action. According to Buddhist tenets, the world is *karma*, the world is action, and action connects the inner or secret world with the outer. On the secret level, magic takes the form of the four activities (*phrin las*): controlling, appeasing, enriching, and destroying. In a text like the SDG alone, the four activities are mentioned together twice (SDG 96,99–100). The pacifying activity targets disputes and quarrels (SDG 44), diseases (SDG 46), fears, negativities and obscurations (SDG 90–91), obstacles (SDG 106); the enriching activity refers to Buddha's teaching (SDG 45,97), prosperity (SDG 89,101–105,111), stability (SDG 98); the destroying activity is omnipresent in the most important parts of the ritual (i.e. SDG 32–43,86–88,92–95).

Each activity corresponds to a defiling emotion and an element (e.g. anger/water, desire/fire, self-centeredness/earth, envy/air). When the nature of this defiling emotion is recognized, the emotion manifests as primordial knowing and, as it retains its specific quality, shines forth spontaneously as one of the four activities. In Mipham's interpretation of *tathāgatagarbha*, this theory is called *bral 'bras*, 'the result of separation [from obscurations] or 'the result of being free [from obscurations]'. The natural qualities of *tathāgatagarbha* manifest once the adventitious dualistic obscurations are eliminated by means of direct recognition free from conceptual thoughts. This recognition consists in utter simplicity and sheer awareness free from conceptual elaborations. The magic of the four activities is, in this rDzogs chen context, based on spontaneously undoing, unlearning, or deconditioning through mere recognition of the primordial state of being: recognizing the nature of anger is actually the power to appease situations; recognizing the nature of ego-centeredness is the power to manifest wealth since

egoism denotes a form of poverty; recognizing the nature of neediness/desire is the power to attract and control; recognizing the nature of envy is the power to see one's own force; and finally, recognizing the nature of stupidity is sheer knowing:

> Through the mere thought [of you], make [us] fulfill without obstructions
> The activities of pacification, enrichment, subjugation, and destruction, according to circumstances,
> And finally make [us] accomplish your mind
> As the body of primordial knowing (*ye shes sku*) that spontaneously arises within the primordial basic expanse (*gdod ma'i gzhi dbyings*)! T.50: 153–156.

7 Appendix A: Abbreviations

AO	Acta Orientalia Academiae Scientierum Hungaricae.
BOT	Bulletin of Tibetology.
BSOAS	Bulletin of the School of Oriental and African Studies of the University of London.
C.	Colophon.
EMSCAT	Études mongoles et sibériennes, centrasiatique et tibétaines.
f.	folio.
JAOS	Journal of the American Oriental Society.
Jsfou.	Journal de la société finno-ougrienne.
MS	Manuscript.
n.	Note.
ÖAW	Österreichischen Akademie der Wissenschaft
RET	Revue d'études tibétaines.
SDG	*bSam pa'i don grub ma*
T.	Text
VÖAW	Verlag der österreichischen Akademie der Wissenschaft.
WSTB	Wiener Studien zur Tibetologie und Buddhismuskunde.
Xyl.	Xylograph.
ZAS	Zentralasiatische Studien des Seminars für Sprach- und Kulturwissenschaft Zentralasiens der Universität Bonn.

8 Appendix B: the original text of *bSam pa'i don grub ma*

(2)

༄༅། །ན་མོ་གུ་རུ་པདྨ་ཀ་ར་ཡ། འདིར་གེ་སར་རྒྱལ་པོ་ལ་བསངས་མཆོད་འབུལ་
བར་འདོད་པས། བསངས་རྫས་གེ་སར་སྤྲུལ་པ་སོགས་ལེགས་པར་བཀྲམ་ལ་
རང་ཡི་དམ་ལྷའི་ང་རྒྱལ་དང་ལྡན་པའི། སྔགས་ཕྱག་དང་ཕྱག་རྒྱ་དམིགས་པས་བྱིན་གྱིས་
རླབས་ཏེ། ཧཱུྃ་ བླ་མ་ཡི་དམ་དཀོན་མཆོག་གསུམ། །རྒྱུད་སྡེ་བཞི་ཡི་ལྷ་ཚོགས་
དང་། །དཔའ་བོ་མཁའ་འགྲོ་ཆོས་སྐྱོང་སོགས། །ཡུལ་ལྷ་གཞི་བདག་གནས་
འདིར་གཤེགས། །ཁྱད་པར་གེ་སར་རྒྱལ་པོ་ཡིས། །དཔའ་བོ་སུམ་ཅུ་སུམ་
དང་། །སྣ་འདྲེན་གསུམ་བརྒྱ་སྲུང་མ་སོགས། །འཁོར་བཅས་གནས་འདིར་གཤེགས་
སུ་གསོལ། །གཤེགས་ནས་མདུན་གྱི་ནམ་མཁའ་ལ། །རང་རང་འདོད་པའི་

(4)

སེང་པར་མཛོད། །ཨེ་ཀི་ཀི་ལ་སྭོ་སྭོ་སྭོ། །ཀི་མཛོད་གཉན་གྱི
སྤྲུལ་པ་ཅེར། །སྔོན་པའི་ཡུལ་དུ་དམག་རྫོང་རས། །ཉིམའི་སྲོག
མི་དགྲ་ལ་ཕྱིན། །ལྷ་བའི་ལུས་མི་ཕྲག་པ་ཤ་ཟན། །སྐར་མའི་ཕྲེང
ནི་ལུས་ལ་གྱོན། །མུར་མཚོན་པས་སློག་གི་ཏྲ་ལ་ཆེ་བས། །རྒྱུགས་རྒྱུགས
དགྲ་ཡི་ཡུལ་དུ་རྒྱུག། །དགྲ་བོ་ལ་སོར་དགྲ་ཡི་ནོར་ཡོད། །བདག་ལ་
སྲུངས་སྲོག་དག་ཏུ་སྐྱོབས། །ཚེ་ལ་སྲུངས་སྲོག་བདག་ལ་སྐྱོབས། །
དམག་དཔུང་ཐམས་ཅད་དག་ཏུ་སྐྱོབས། །སེམས་ཅན་ཐམས་
ཅད་བསྲུངས་དུ་གསོལ། །ཀྱཻ༔ གེ་སར་རྒྱལ་པོ་འཁོར་བཅས་ཀྱིས། །

(6)

ང་གེ་སེར་རྒྱལ་པོ་ × དམག་དཔོན་དཔའ་བོ་སོ་གསུམ × རྒྱལ་པོ་དམག་གི་རྒྱལ་པོ ×
རྗེས་སུ་འབྲང་བའི་དགེ་འདུན × ཕར་ལ་འགྲོ་བའི་སྤྲུལ་མ × ཚུར་ལ་འོང་བའི་བསུ་
མ × གར་འདུག་པ་རྟེན་པའི་གཞི་བདག × སྐྱོང་གྲོགས་བྱེད་པའི་གེ་སར × རྒྱལ་
ཁ་འཛིན་པའི་གེ་སར་ × དཔལ་ལྡེ་རྒྱ་ཆེན་པོའི་གེ་སར × ཕོ་ཕྲེང་སྒྲུབ་པའི་གེ་སར ×
མཚོན་ཆ་རྣོ་བའི་གེ་སར་ × རྟག་ཏུ་མཚོགས་པའི་དགྲ་ལྷ × དགྲ་དཔུང་འཇོམས་པའི་
དགྲ་ལྷ × བརྒྱུད་སྐུ་གཡར་པ་རྟ་གཡར × དཔའ་ལ་འཕྱེར་འཇོམ་པའི་དགྲ་ལྷ × སྐྱོན་གསུམ་
འཇོམས་པའི་དགྲ་ལྷ × བསམ་དོན་ཡིད་བཞིན་འགྲུབ་པར་མཛོད། །གསོལ་སོ་ཚོས་
སོ་ལྷ་རྒྱལ་ལོ། །འཕྲུལ་ལོ་མཆོད་དོ་ལྷ་རྒྱལ་ལོ། །འཕོར་བསྟོད་དོ་ལྷ་རྒྱལ་ལོ། །ཧེ་སྟོ་

(7)

༄༅། །ཆེའོ་ལྷ་རྒྱལ་ལོ། །སྟོ་སྟོ་ཆེའོ་ལྷ་རྒྱལ་ལོ། །རྒྱལ་ལོ་རྒྱལ་ལོ་ལྷ་རྒྱལ་ལོ། །གེ་
སར་རྒྱལ་པོ་དགྲ་ལས་རྒྱལ། །གནོད་བྱེད་སྲིན་པོ་ཐལ་བར་རློག། །མི་ནད་ཕྱུགས་ནད་
ཐོད་བཟློག། །བགེགས་སྐྲུམ་དབྱལ་ཕྱིངས་ལས་གྲོལ་ཏེ། །དུས་མིན་འཆི་བའི་འཇིགས་
ཀུན་བཟློག། །ཕྱིག་སྒྲིབ་བར་ཆད་ཀུན་ཞི་ཞིང་། །བདུད་བཞིའི་གནོད་པ་ཕྱིར་བཟློག།
ཧཱུྃ༔ཧཱུྃ༔ སྔར་བའི་དགྲ་ལ་ཧཱུྃ༔ ཧཱུྃ༔ཧཱུྃ༔ གནོད་པའི་བགེགས་ལ་ཧཱུྃ༔ བཟློག་བསྒྱུར་ཕྲིན་ལས
དུས་ལ་བབ། །བཅོལ་བའི་ཕྲིན་ལས་འགྲུབ་པར་མཛོད། །སངས་རྒྱས་བསྟན་པ་རྒྱས་
པ་དང་། །རྒྱལ་སྲིད་རི་བོ་ལྟར་བརྟན་ཅིང་། །བདག་ཅག་ཡོན་མཆོད་འཁོར་བཅས་ཀྱི། །
ཕྲིན་ལས་རྣམ་བཞི་འགྲུབ་པར་མཛོད། །ཞེས་པ་རྒྱུའི་ལྷུན་ཚོགས་གཡར་ཆར་རྫོགས།།

9 Appendix C: Abstract

English

The research about the Tibetan epic of Ge sar has a long tradition. H. Francke, M. Hermanns, R.A. Stein, M. Helffer, and S. G. Karmay, among others, have made pioneering contributions to the analysis of the oral and written materials constituting the Ge sar epic, the largest in the world. However, little attention has hitherto been paid to the corpus of Ge sar Vajrayāna rituals. Ge sar, as a manifestation of Padmasambhava, is associated with Buddhist tantric rituals and practices aimed at increasing wealth, happiness, and well-being. Since there has not been any study of the related texts, the aim of this thesis is to translate and present various early Gesar rituals upon which the practice of Ge sar as a protector is based. The starting point of this research is a text entitled “Ge ser rgyal po la bsangs mchod 'bul tshul bsam pa'i don grub ma" discovered by Gezá Bethlenfalvy in Mongolia. This work is compared to other Gesar practices, in particular those composed by 'Ju mi pham.

Deutsch

Die Forschung über das tibetische Ge sar-Epos hat eine lange Tradition. H. Francke, M. Hermanns, R.A. Stein, M. Helffer, S. G. Karmay u.a. haben bahnbrechende Beiträge zur Analyse der mündlichen und schriftlichen Materialien des Ge sar-Epos verfasst. Allerdings wurde bisher dem Korpus der Ge sar-Rituale nur wenig Aufmerksamkeit geschenkt. Ge sar als eine Manifestation

von Padmasambhava ist mit buddhistischen tantrischen Ritualen und Methoden zur Erhöhung von Reichtum, Glück und Wohlbefinden verbunden. Das Ziel dieser Arbeit ist es, die verschiedenen Aspekte der Ge sar-Ritualpraxis zu verstehen. Die Basis dafür bildet ein Text mit dem Titel "Ge ser rgyal po la bsangs mchod 'bul tshul bsam pa'i don grub ma", den Gezá Bethlenfalvy in der Mongolei entdeckt hat. Dieser Text wird mit anderen Texten dieser Tradition, vor allem den von 'Ju mi pham stammenden, verglichen.

10 Appendix D: Curriculum Vitae

Personal Details

Contact: gregory.forgues@univie.ac.at
Citizenship: French

Education

since WS2004	Department of South Asian, Tibetan and Buddhist Studies, University of Vienna, MA in Tibetan and Buddhist Studies—First grade (Diplomprüfung) passed with distinction (mit Auszeichnung bestanden) 31.03.2006.
1987-1992	ESSCA (Ecole Supérieure de Sciences Commerciales d´Angers), France, MBA Degree. Erasmus (1990-91) at the University of Swansea, UK.
1989	London Chamber of Commerce and Industry Certificate for English Business.
IX/1983-VI/1987	Lycée Hoche (High School), Versailles, Frankreich, Baccalauréat A1 degree (Mathematics, English, German, Philosophy).

Experience

III/08-XI/10	Library of the Department of South Asian, Tibetan and Buddhist Studies, University of Vienna, Vienna, Austria.
VII/02-II/04	Citelum SA (VEOLIA/Electricité de France, Paris, France): Area Manager for Asia (China/ASEAN), Ho Chi Minh City, Vietnam.
I/96-I/02	Schreder Group (Brussels, Belgium), Managing Director for Southeast Asia, Ho Chi Minh City, Vietnam.
IX/94-XII/95	Industriewissenschaftliches Institut (IWI), head of the Department 'Internationalization' (consulting), Wien, Österreich.
IV/93-VIII/94	Trade Commission at the French Embassy in Vietnam, in charge of environment, infrastructure, and energy, Hanoi, Vietnam.

Teaching Experience

SS 2011 — Department of South Asian, Tibetan and Buddhist Studies, University of Vienna, Lecturer 'Introduction to the Theory and Method of Buddhist and Tibetan Studies' (Introduction to Philosophy of Science, Research in Social Sciences, and Philological methods: Edition/Translation/Interpretation), Vienna, Austria.

WS 2010 — Department of South Asian, Tibetan and Buddhist Studies, University of Vienna, Tutor for the lecture given by Dr. Pascale Hugon 'Introduction to Buddhist and Tibetan Studies (Indo-Tibetan Buddhism—Philosophy/Religion, History, Traditions)', Vienna, Austria.

WS 2009 — Department of South Asian, Tibetan and Buddhist Studies, University of Vienna, Tutor for the lecture given by Dr. Pascale Hugon 'Introduction to Buddhist and Tibetan Studies (Indo-Tibetan Buddhism—Philosophy/Religion, History, Traditions)', Vienna, Austria.

Other activities

since VII/2010 — Authorized as a Dharma Instructor by Dzongsar Khyentse Rinpoche.

since XII/2005 — Advisor to the Investment Committee of the Khyentse Foundation.

Areas of Interest

Buddhist philosophy (Madhyamaka), Buddhist logic (Pramāṇa), Buddhist practices (*śamatha*/*vipaśyanā*, Vajrayāna rituals, e.g. Gesar rituals, rDzogs chen), Jam mgon 'ju mi pham rgya mtsho and the *ris med* movement, Philosophy of Science.

Texts read

Sanskrit:

- *Mahābhārata*, Nala and Damayantī (Dr. A. MacDonald).
- *Bhagavadgītā* (Dr. A. MacDonald).
- Aśvaghoṣa, *Buddhacarita* I (Dr. A. MacDonald).
- *Divyāvadānam*, *Koṭikarnāvadānam* (Dr. H. Lasic).
- Vasubandhu, *Abhidharmakośa* IX (Prof. J. Taber).
- Vasubandhu, *Abhidharmakośabhāṣya* I (Dr. M.T. Wieser-Much).
- Nāgārjuna, *Mūlamadhyamakakārikā* V & XXV, together with Candrakīrti's *Prasannapadā* (Dr. A. MacDonald).

- Candrakīrti, Sanskrit Edition of *Madhyamakāvatāra* (Prof. E. Steinkellner/Dr. H. Krasser/Dr. A. MacDonald).
- Śantideva, *Bodhicaryāvatāra* IX together with Prajñākaramati's *pañjikā* (Dr. A. MacDonald).
- Dignāga, *Nyāyapraveśakasūtram* (Prof. B. Kellner).
- Dignāga, *Pramāṇasamuccaya*, together with Jinendrabuddhi's *ṭīkā* (Prof. E. Steinkellner/Dr. H. Krasser/Dr. H. Lasic).
- Dharmakīrti, *Nyāyabindu* II, together with Dharmottara's *ṭīkā* (Dr. H. Lasic).
- Dharmakīrti, *Pramāṇaviniścaya* II (Dr. H. Krasser).
- Dharmakīrti, *Pramāṇavārttika*, together with Manorathanandin's *vṛtti* (Prof. B. Kellner)
- Śāntarakṣita, *Tattvasaṃgraha* XVI together with Kamalaśīla's *pañjikā* (Dr. M.T. Wieser-Much).

<u>Buddhist Hybrid Sanskrit:</u>
- *Saddharmapuṇḍarīkasūtra*, XIII (Prof. C. Werba).
- *Bhikṣunīvinaya* 24–25,1–12 (Prof. C. Werba).

<u>Pali:</u>
- *Udayajātaka* Ja 458 (Prof. C. Werba).

<u>Tibetan:</u>
- Bön Ritual *Srid pa'i gto nag mgo gsum* (Prof. C. Ramble).
- *sKyes rabs brgya pa-Jātaka*s (Dr. K. Tropper).
- *Saṃdhinirmocanasūtra* (entire text-Dr. Jungjie Chu).
- Khang dkar tshul khrims skal bzang, *Deb sngo gsar ma* (Dr. Junjie Chu).
- mKhan po tshul khrims rgya mtsho, *bsDus don* of sGam po pa's *Dvags po thar pa rgyan* (Prof. K.D. Mathes).
- Atiśa, *Byang chub lam gyi sgron ma* (Dr. M.T. Wieser-Much).
- Sa skya Paṇḍita, *Thub pa'i dgongs gsal* (Khenpo Ngawang Jorden).
- Sa skya Paṇḍita, *gZhung lugs legs bshad* (Khenpo Ngawang Jorden).
- Nam mkha'i nor bu, *rDzogs pa chen po'iskor gyi dris lan* (Dr. Junjie Chu).
- Mi pham, *Nor bu ke ta ka* on Śantideva's *Bodhicaryāvatāra* IX (Prof. H. Tauscher), together with various texts composed by Mi pham.
- *Tshad ma kun las btus pa shes bya'i rab tu byed pa'i rgyan* (Dr. H. Lasic).

Languages

French	mother tongue
English	fluent
German	fluent
Vietnamese	conversational
Sanskrit	reading
Classical Tibetan	reading
Buddhist Hybrid Sanskrit	reading
Pali	reading
Modern Tibetan	beginner
Spanish	beginner